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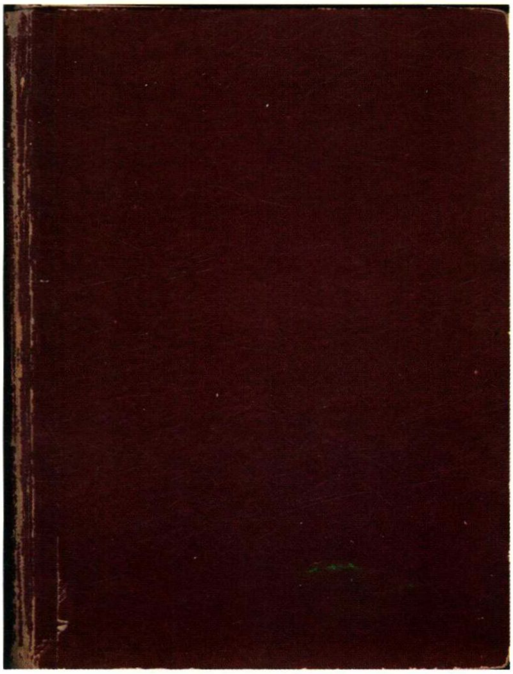

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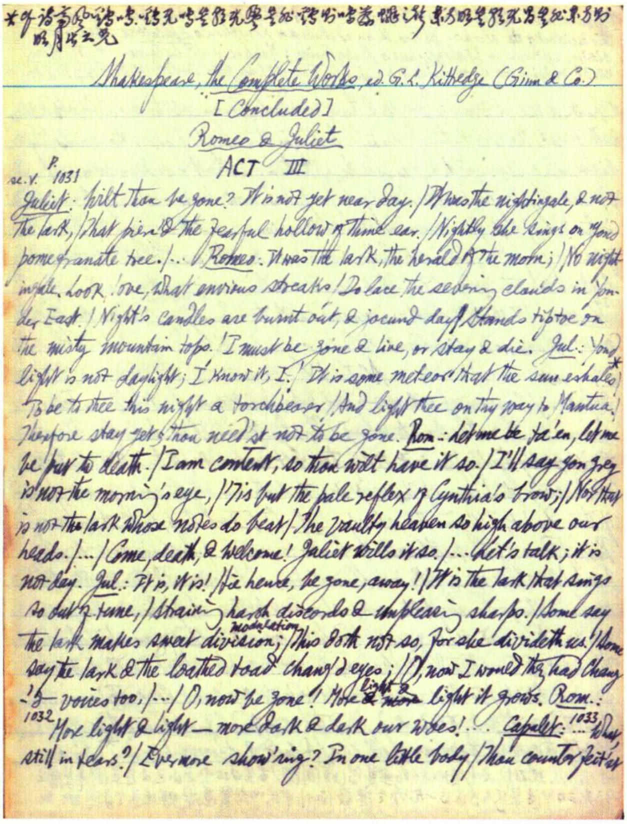

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Shakespeare, the Complete Works, ed. G. L. Kittredge (Ginn & Co.)
[Concluded]
Romeo & Juliet
ACT III

sc. V. P. 1031
Juliet: Wilt thou be gone? It is not yet near day. / It was the nightingale, & not the lark, / That pierc'd the fearful hollow of thine ear. / Nightly she sings on yond pomegranate tree. / … Romeo: It was the lark, the herald of the morn; / No nightingale. Look, love, what envious streaks / Do lace the severing clouds in yonder East. / Night's candles are burnt out, & jocund day / Stands tiptoe on the misty mountain tops. / I must be gone & live, or stay & die. Jul.: Yond light is not daylight; I know it, I. / It is some meteor that the sun exhales* / To be to thee this night a torchbearer / And light thee on thy way to Mantua. / Therefore stay yet; thou need'st not to be gone. Rom.: Let me be ta'en, let me be put to death. / I am content, so thou wilt have it so. / I'll say yon grey is not the morning's eye, / 'Tis but the pale reflex of Cynthia's brow; / Nor that is not the lark whose notes do beat / The vaulty heaven so high above our heads. / … / Come, death, & welcome! Juliet wills it so. / … Let's talk; it is not day. Jul.: It is, it is! / Hie hence, be gone, away! / It is the lark that sings so out of tune, / Straining harsh discords & unpleasing sharps. / Some say the lark makes sweet division modulation; / This doth not so, for she divideth us. / Some say the lark & the loathed toad chang'd eyes; / O, now I would they had chang'd voices too. / … / O, now be gone! More light & ~~& more~~ light it grows. Rom.: 1032 More light & light — more dark & dark our woes! … Capulet: 1033 … What, still in tears? / Evermore show'ring? In one little body / Thou counterfeit'st

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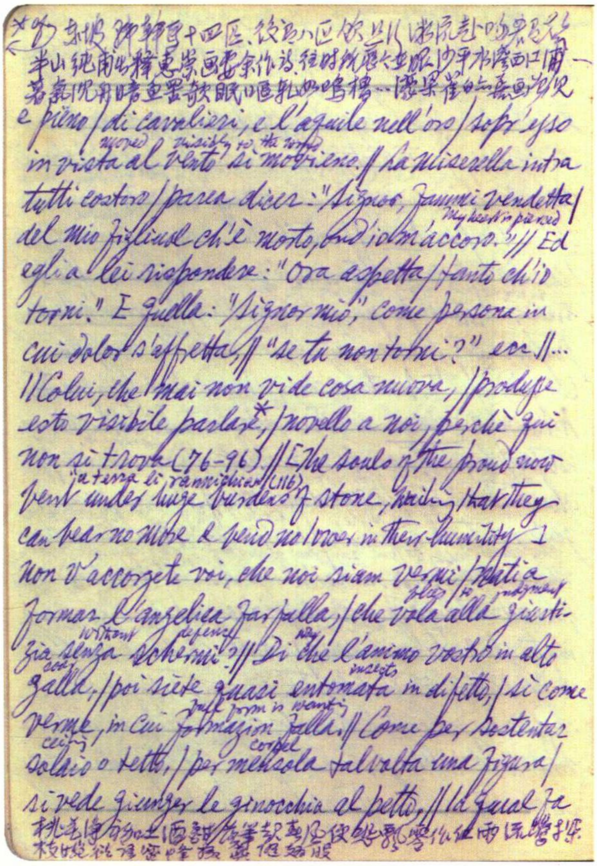

*[illegible]

e pieno / di cavalieri, e l'aquile nell'oro / sovr'esso in vista al vento moved si movieno visibly to the wind. / La miserella intra tutti costoro / parea dicer: "Signor, fammi vendetta / del mio figliuol ch'è morto, ond'io m'accoro My heart is pierced." // Ed egli a lei rispondere: "Ora aspetta / tanto ch'io torni." E quella: "Signor mio," come persona in cui dolor s'affretta, / "se tu non torni?" ecc // … // Colui, che mai non vide cosa nuova, / produsse esto visibile parlare*, / novello a noi, perchè qui non si trova (76-96). // [The souls of the proud now bent under huge burdens in terra li rannicchiava (116) of stone, wailing that they can bear no more & bend no lower in their humility] // Non v'accorgete voi, che noi siam vermi / nati a formar l'angelica farfalla, / che vola alla flies to giusti- judgment zia senza without schermi defence? // Di che l'animo vostro in alto cosy galla nay, / poi siete quasi entomata insects in difetto, / sì come verme, in cui formazion falla. Whose form is wanting // Come per sostentar solaio ceiling o tetto, / per mensola corbel talvolta una figura / si vede giunger le ginocchia al petto, // la qual fa

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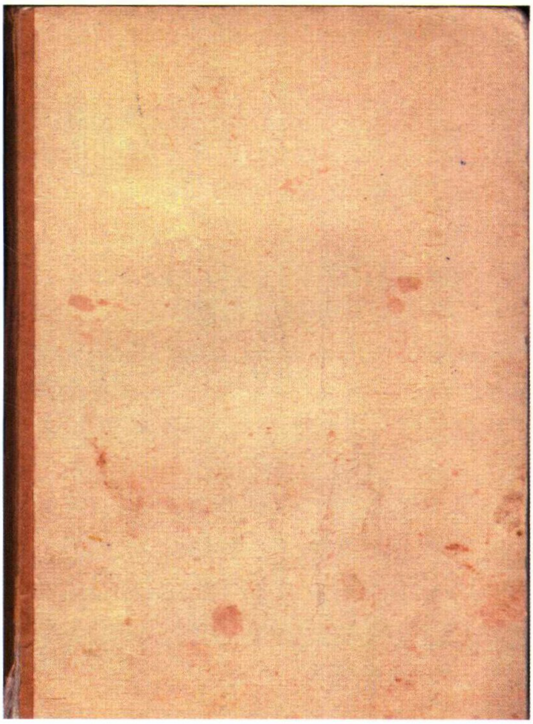

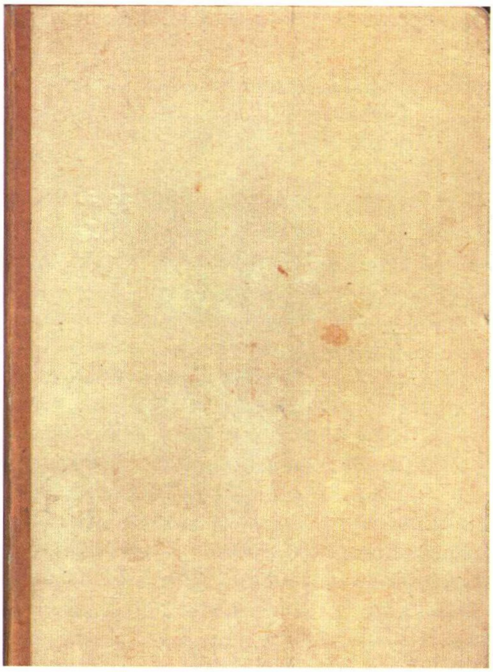

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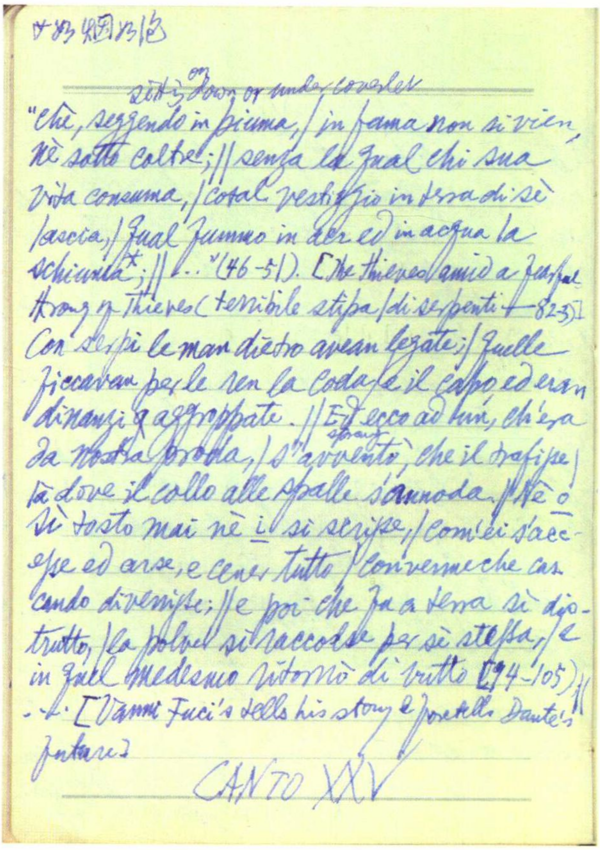

廿83 烟囱泡

on
sitting down, or under coverlet
"chè, seggendo in piuma, / in fama non si vien,
nè sotto coltre; // senza la qual chi sua
vita consuma, / cotal vestigio in terra di sè
lascia, / qual fummo in aer ed in acqua la
schiuma*; // ..." (46-51). [The thieves amid a fearful
throng of thieves (terribile stipa / di serpenti — 82-3)]
Con serpi le man dietro avean legate; / quelle
ficcavan per le ren la coda e il capo, ed eran
dinanzi aggroppate. // Ed ecco ad un, ch'era
sprang
da nostra proda, / s'avventò, che il trafisse /
là dove il collo alle spalle s'annoda. // Nè o
sì tosto mai nè i si scrisse, / com'ei s'acc-
ese ed arse, e cener tutto / convenne che cas-
cando divenisse; // e poi che fu a terra sì dis-
trutto, / la polver si raccolse per sè stessa, / e
in quel medesmo ritornò di butto (94-105) //
... [Vanni Fucci tells his story & foretells Dante's
future]

CANTO XXV

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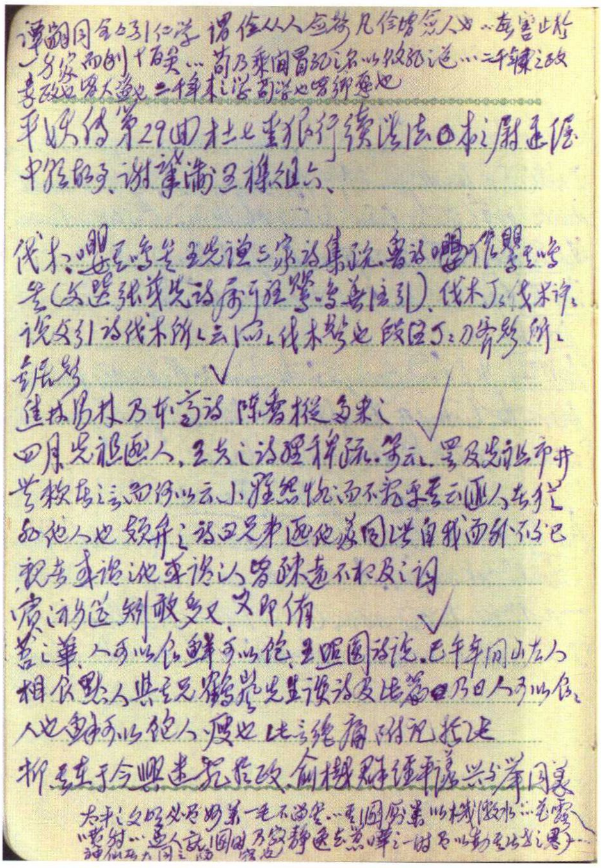

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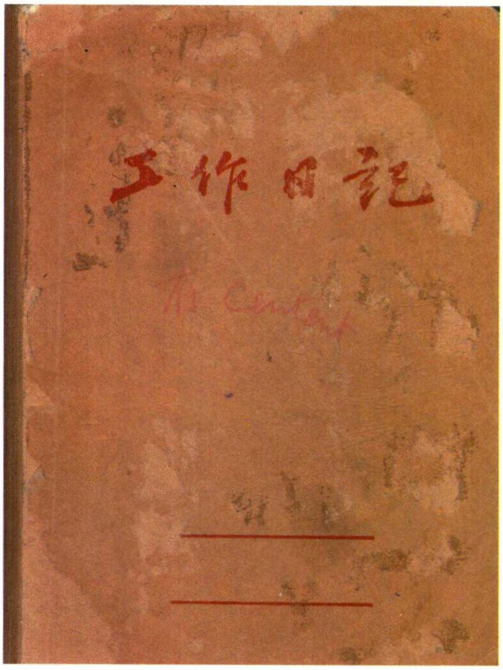

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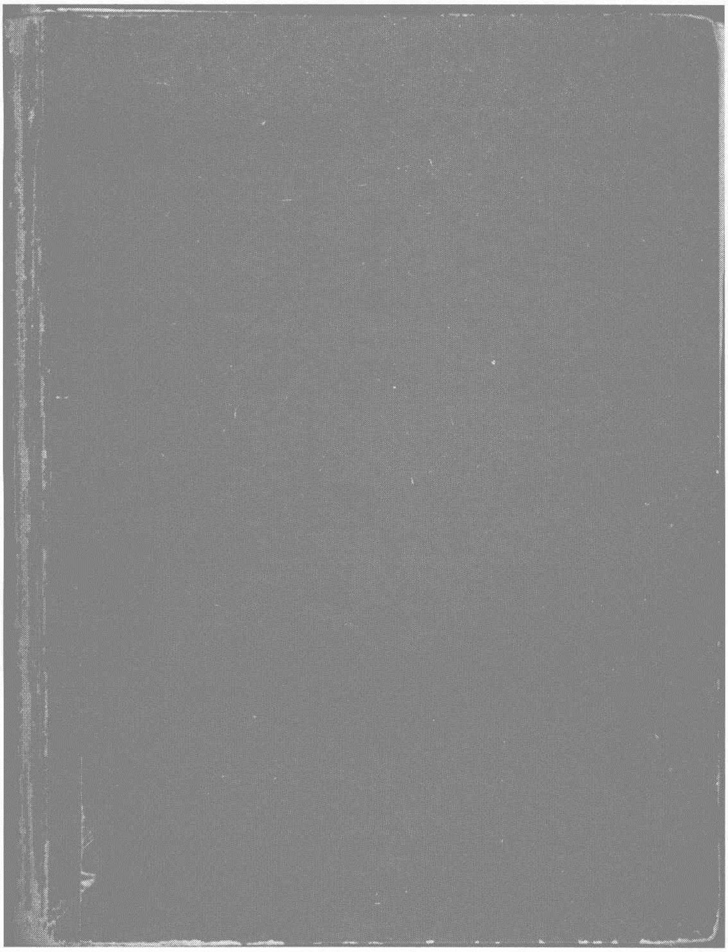

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1. Shakespeare, *the Complete Works*. (concluded)
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*參詩齊風雞鳴：雞既鳴矣朝既盈矣雞則鳴蒼蠅之聲東方明矣朝既昌矣東方則明月出之光

Shakespeare, the Complete Works, ed. G. L. Kittredge (Ginn & Co.)

[Concluded]

Romeo & Juliet

ACT III

sc. v. p. 1031

Juliet: Wilt thou be gone? It is not yet near day. / It was the nightingale, & not the lark, / That pierc'd the fearful hollow of thine ear. / Nightly she sings on yond pomegranate tree. / ... Romeo: It was the lark, the herald of the morn; / No nightingale. Look, love, what envious streaks / Do lace the severing clouds in yonder East. / Night's candles are burnt out, & jocund day / Stands tiptoe on the misty mountain tops. / I must be gone & live, or stay & die. Jul.: Yond light is not daylight; I know it, I. / It is some meteor that the sun exhales* / To be to thee this night a torchbearer / And light thee on thy way to Mantua. / Therefore stay yet; thou need'st not to be gone. Rom.: Let me be ta'en, let me be put to death. / I am content, so thou wilt have it so. / I'll say yon grey is not the morning's eye, / 'Tis but the pale reflex of Cynthia's brow; / Nor that is not the lark whose notes do beat / The vaulty heaven so high above our heads. / ... / Come, death, & welcome! Juliet wills it so. / ... Let's talk; it is not day. Jul.: It is, it is! / Hie hence, be gone, away! / It is the lark that sings so out of tune, / Straining harsh discords & unpleasing sharps. / Some say the lark makes sweet $\overset{\text{modulation}}{\text{division}}$; / This doth not so, for she divideth us. / Some say the lark & the loathed toad chang'd eyes; / O, now I would they had chang'd voices too, / ... / O, now be gone! More ~~& more~~ light & light it grows. Rom.: 1032 More light & light — more dark & dark our woes! ... Capulet: 1033 ... What, still in tears? / Evermore show'ring? In one little body / Thou counterfeit'st a bark, a sea, a wind: / For still thy eyes, which I may call the sea, / Do ebb & flow with tears; the bark thy body is, / Sailing in this salt flood; the winds, thy sighs, / Who, raging with thy tears & they with them, / Without a sudden calm will overset / Thy tempest-tossed body.... / ... / How, how, how, how, chop-logic? What is this? / ... / Out, you green-sickness carrion! out, you baggage! / You tallow face! ... / ... / My fingers itch. Wife, we scarce thought us blest / That God had lent us but this only child; / But now I see this one is one too much, / ... /

1034 *Nurse*: ... / I think it best you married with the County$^{\text{Count Paris}}$, / O, he's a lovely gentleman! / Romeo's a dishclout to him...

ACT IV

sc. i 1035

Juliet: ... / Come weep with me — past hope, past cure, past help! ... *Friar Laurence*: ... If, rather than to marry County Paris, / Thou hast the strength of will to slay thyself, / Then is it likely thou wilt undertake / A thing like death to chide away this shame, / That cop'st with death himself to scape from it; / And, if thou dar'st, I'll give thee remedy. *Jul*.: O, bid me leap, rather than marry Paris, / From off the battlements of yonder tower, / ... / ... chain me with roaring bears, / Or shut me nightly in a charnel house, / O'ercover'd quite with dead men's rattling bones, / With reeky shanks & yellow chapless skulls; / Or bid me go into a new-made grave / And hide me with a dead man in his shroud — / Things that, to hear them told, have made me tremble — / And I will do it without fear or doubt, / To live an unstain'd wife to my sweet love. *Friar*: ... / Take thou this vial, being then in bed, / And this distilled liquor drink thou off; / When presently through all thy veins shall run / A cold & drowsy humour*; for no

---

* Douce, in his *Illustrations of Shakespeare*, first pointed out the resemblance between this incident of sleeping potion & an adventure in Xenophon's *Ephesiaca*; there is a similar episode in Iamblichus's *Babylonica*; Masuccio di Salerno's *Il Novellino*, no. 33 contains, too, an incident of soporific draught (see John Dunlop, *The History of Fiction*, 4th ed., p.16, 35, 255) 太平廣記卷486無雙傳(薛調撰)古生曰此中茅山道士有藥術其藥服之者立死三日卻活某使人專求得一丸昨令採蘋假作中使以無雙逆黨賜此藥令自盡 etc. The sleeping powder also used for an entirely different purpose in *Decamerone*, III. 8.

cease
pulse / Shall keep his native progress, but surcease; / No warmth, no breath, shall
testify thou livest; / The roses in thy lips & cheeks shall fade / To paly ashes,
thy eyes' windows fall / Like death when he shuts up the day of life; / Each part,
depriv'd of supple government, / Shall, stiff & stark & cold, appear like death; /
And in this borrowed likeness of shrunk death / Thou shalt continue two-&-
forty hours, / And then awake as from a pleasant sleep.
sc. iii Juliet: 1037 ... What if it be a poison which the friar / Subtilly hath minist'red
to have me dead / ...? / ... / How if, when I am laid into the tomb, / I wake before
the time that Romeo / Come to redeem me? There's a fearful point! / Shall I
not then be stifled in the vault, / To whose foul mouth no healthsome air
breathes in, / ... / Where for this many hundred years the bones of all my buried
ancestors are pack'd; / Where bloody Tybalt, yet but green in earth, / Lies
fest'ring in his shroud; where, as they say, / At some hours in the night
spirits resort — / Alack, alack ... / ... / Rome, I come! this do I drink to
thee.
sc. V. 1038
Nurse: Mistress! what, mistress! Juliet! Fast, I warrant her, she. / Why,
lamb! Why, lady! Fie, you slug-abed! / Why, love, I say! madam! sweetheart!
bargain
Why, bride! / What, not a word? You take your pennyworths now! / Sleep for
to be resolved
a week; for the next night, I warrant, / The County Paris hath set up his
rest / That you shall rest but little. / ... / Alas, alas! Help, help! my lady's
dead! ... Capulet: ... / O son, the night before thy wedding day / Hath death
lain with thy wife. See, there she lies, / Flower as she was, deflowered by him. /
Death is my son-in-law, Death is my heir; / My daughter he hath wedded...

** The Friar's summing-up, faulted by Johnson as a technical defect, was defended by A. W. Schlegel in his essay "Ueber Shakespeares Romeo und Julia" (Kritische Schriften und Briefe, W. Kohlhammer Verlag, Bd. I, s. 135)

1039 ... / Our wedding cheer to a sad burial feast; / Our solemn hymns to sullen dirges change; / Our bridal flowers serve for a buried corse; / And all things change them to the contrary

ACT V

sc. i 1040 Romeo: I do remember an apothecary, / And hereabouts 'a dwells, ... / ... / And in his needy shop a tortoise hung, / An alligator stuff'd, & other skins / Of ill-shaped fishes; & about his shelves / A beggarly account of empty boxes, / Green earthen pots, bladders, & musty ~~dee~~ seeds, / Remnants of packthread, & old cakes of roses / Were thinly scattered, to make up a show. / Noting this penury, to myself I said, / "An if a man did need a poison now, / Whose sale is present death in Mantua, / Here lives a caitiff wretch would sell it him." / ...

sc. iii Romeo: 1042 How oft when men are at the point of death / Have they been merry! which their keepers call / A lightning before death .... / ... / ... Eyes, look your last! / Arms, take your last embrace! and, lips, O you / The doors of breath, seal with a righteous kiss / A dateless bargain to engrossing death! ... Juliet: 1043 ... Poison, I see, hath been his timeless end. / O ~~chur~~ churl! drunk all, & left no friendly drop to help me after? I will kiss thy lips; / Haply some poison yet doth hang on them, / To make me die with a restorative. / ... / Yea, noise? Then I'll be brief. / O happy dagger! / This is thy sheath; there rest, & let me die .... 1044 Friar: I will be brief, for my short date of breath / Is not so long as is a tedious tale.** / ... / All this I know, & to the marriage / Her nurse is privy; and if aught in this / Miscarried by my fault, let my old life / Be sacrific'd ...

Timon of Athens*

ACT I

sc. i. 1048

Painter: It is a pretty mocking of the life. / Here is a touch. Is't good? Poet: I will say of it, / It tutors nature.... / ... / When Fortune in her shift & change of mood / Spurns down her late beloved, all his dependants / Which labour'd after him to the mountain's top / Even on their knees & hands, let him slip down, / Not one accompanying his declining foot. Painter: 'Tis common. / A thousand moral paintings I can show / That shall demonstrate these quick blows of Fortune's / More pregnantly than words.**

sc. ii 1051

Timon: ...prithee let my meat make thee silent. Apemantus: I scorn thy meat. 'Twould choke me, for I should ne'er flatter thee. O ye gods, what a number of men eats Timon, & he sees 'em not! It grieves me to see so many dip their meat in one man's blood... I wonder men dare trust themselves with men...... 1052 Immortal gods, I crave no pelf. / I pray for no man but myself. / Grant I may never prove so fond / To trust man on his oath or bond, / Or a harlot for her weeping,*** / Or a dog that seems a-sleeping, / Or a keeper with my freedom, / Or my friends, if I should need 'em.... O you gods, think I, what need we have any friends if we should ne'er have need of them? they were the most needless creatures living, should we ne'er have use for 'em....

ACT II

sc. ii 1057

Steward: Ah, when the means are gone that buy this praise, / The breath is gone whereof this praise is made. / Feast-won, fast-lost. One cloud of winter show'rs, / These flies are couch'd.

ACT III

sc. iii 1064

Timon: ...Courteous destroyers, affable wolves, meek bears, / You fools of

---

* Plutarch's life of Mark Antony & Lucian's dialogue Timon are the principal sources

** cf Jean H. Hagstrum, The Sister Arts, pp. 67 ff on the view prevalent in the Renaissance that painting is superior to poetry in representative power!

*** cf "Pear ready, tail ready" (The Oxf. Dict. of Eng. Proverbs, p. 412), "As soft as a whore-lady's heart" (Dict. of Clichés)!

1071 The sun's a thief, & with his great attraction / Robs the vast sea. The moon's an arrant thief, / And her pale fire she snatches from the sun. / The sea's a thief, whose liquid surge resolves / The moon into salt tears. The earth's a thief, / That feeds & breeds by a composture stol'n / From gen'ral excrement. Each thing's a thief" Cf. E. Kellett, Fashion in Literature, p. 332 on the Elizabethan age as "an age of borrowing": "Timon might have been speaking allegorically of the writers

fortune, trencher friends, time's flies ... / ... Burn house! Sink Athens! Henceforth hated be / Of Timon man & all humanity!

ACT IV

sc. i 1065

Timon: ... / ... Maid, to thy master's bed! / Thy mistress is o' th' brothel. Son of sixteen, / Pluck the lin'd crutch from thy old limping sire; / With it beat out his brains! / ... / Timon will to the woods, where he shall find / Th' unkindest beast more kinder than mankind.

sc. iii 1066

Timon: ... Gold? Yellow, glittering, precious gold? ... / ... / This yellow slave / Will knit & break religions, bless th' accurs'd, / Make the hoar leprosy ador'd, place thieves / And give them title, knee, & approbation / With senators on the bench. This is it / That makes the $\overset{\text{faded, worn-out}}{\text{wappen'd}}$ widow wed again; / She whom the spital-house & ulcerous sores / Would cast the gorge at, this embalms & spices / To th' April day again.... Alcibiades: What is thy name?... Tim.: I am Misanthropos & hate mankind. / For thy part, I do wish thou wert a dog, / That I might love thee something...! 1067 Art thou Timandra? Timandra: Yes. Tim.: Be a whore still. They love thee not that use thee; / Give them diseases, leaving with thee their lust. / Make use of thy $\overset{\text{lustful}}{\text{salt}}$ hours, season the slaves / For tubs & baths; bring down rose-cheeked youth / To the tub-fast & diet. / ... / 1068 Consumptions sow / In hollow bones of man; strike their sharp shins, / And mar men's spurring. Crack the lawyer's voice / That he may never more false title plead / Nor sound his quillets shrilly. Hoar the flamen, / That scolds against the quality of flesh / And not believes himself. Down with the nose — / Down with it flat; take the bridge quite

of his time when he burst out into his famous declamation...; Not Autolycus stole more indiscriminately & shamelessly than Shakespeare").

away — / If him that his particular to foresee / Smells from the general weal. Make / Curl'd-pate ruffians bald; / And let the unscarr'd braggarts of the war / Derive some pain from you. Plague all; / That your activity may defeat & quell / The source of all erection*... *Timandra & Phrynia*: More counsel with more money, bounteous Timon... 1070 *Apemantus*: The middle of humanity thou never knewest, but the extremity of both ends... see fn 1071 *Timon*: O thou → gold sweet king-killer, & dear divorce / 'Twixt natural son & sire! / thou bright defiler / Of Hymen's purest bed! Thou valiant Mars! / Thou ever young, fresh, lov'd & delicate wooer, / Whose blush doth thaw the consecrated snow / That lies on Dian's lap! Thou visible god, / That sold'rest close impossibilities / And mak'st them kiss!... / ... O thou touch of hearts! 5

ACT V.

Sc. iv 1077 [Epitaph] ... / Here lie I, Timon, who alive all living men did hate. / ...

Julius Caesar

1079 [Caesar's character, as represented by Shakespeare, has evoked much hostile criticism. Is this pompous, strutting figure, who stalks blindly to his doom, the wit, the scholar, the conqueror whose plans have changed all history? In his Latin tragedy *Julius Caesar* (1553) Muretus invested Caesar with the style & manner of Seneca's braggart Hercules & this device had established a fashion]

ACT I

Sc. i 1081 *Cobbler*: I am indeed, sir, a surgeon to old shoes.

Sc. ii *Antony*: 1082 When Caesar says "Do this," it is perform'd.... 1083 *Cassius*: ... / Caesar cried, "Help me, Cassius, or I sink!" / ... // ... And this man / Is now become a god, & Cassius is / A wretched creature & must bend his body / If Caesar

cf Hugo, *La Légende des siècles*, X.12: "Les sept Merveilles du Monde" 6, the Colossus's magnificent soliloquy: "Le vaisseau convulsif passe entre mes pieds sombre; / Le mât frissonnant bat ma cuisse ou mon genou" etc. (*Oeuv. Poét. Comp.*, ed. Montréal: B. Valiquette, p. 471).

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* Oliver St John Gogarty, *Tumbling in the Hay*, p.231: "It is astonishing how accurately Shakespeare enumerated the signs & symptoms of syphilis": cf *Troilus & Cressida*, II.iii (p.894). Richard Burton, *Thousand Nights & A Night*, X, Terminal Essay, pp.87 ff on descriptions of the symptoms of the "greater pox" (*grosse vérole*) in ancient authors: "The morbi venerei amongst the Romans are obscure because whilst the satirists deride them the physicians are silent" (p.88) Burton suggests that Moses seems to mention gonorrhoea in Leviticus XV ("an issue out of his flesh, ... uncleanness in his issue" etc.)

* cf Plutarch, Moralia (The Loeb, III, p.71; V, p.59); Parallel Lives (Loeb, VII, 259) etc. 日札二二五又 | "When Hermodotus in his poems wrote of him as 'The Offspring of the Sun' Antigonous said: 'The slave who attends to my chamber-pot is not conscious of it'"; "Alexander used to say that sleep & sexual intercourse more than anything else made him conscious that he was mortal": see Rabelais, Gargantua, liv. IV, ch. 60 (éd. J. Plattard, IV, p. 219);

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carelessly but nod on him. / He had a fever when he was in Spain, / And when the fit was on him, I did mark / How he did shake. 'Tis true, this god did shake. / ... / ... I did hear him groan. / Ay, & that tongue of his that bade the Romans / Mark him & write his speeches in their books, / Alas, it cried, "Give me some drink, Titinius," / As a sick girl!* ... / ...1084 Why, man, he doth bestride the narrow world / Like a Colossus, & we petty men / Walk under his huge legs & peep about** / To find ourselves dishonourable graves. / Men at some time are masters of their fates. / The fault, dear Brutus, is not in our stars, / But in ourselves, that we are underlings. ... Caesar: Let me have men about me that are fat, / Sleek-headed men, & such as sleep a-nights. / Yond Cassius has a lean & hungry look. / He thinks too much. Such men are dangerous. Antony: Fear him not, Caesar; ... Caes.: Would he were fatter! But I fear him not. / ... / ... He ~~pla~~ loves no plays / As thou dost, Antony; he hears no music. / Seldom he smiles, & smiles in such a sort / As if he mock'd himself & scorn'd his spirit / That could be mov'd to smile at anything. / Such men as he be never at heart's ease / Whiles they behold a greater than themselves, / And therefore are very dangerous. / I rather tell thee what is to be fear'd / Than what I fear; for always I am Caesar. / Come on my right hand, for this ear is deaf. / ... 1085 Cassius: Did Cicero say anything? Casca: Ay, he spoke Greek. Cass.: To what effect? Casc.: ... But those that understood him smil'd at one another & shook their heads; but for mine own part, it was Greek to me ...

sc. iii Casca: 1087 Indeed, they say the senators tomorrow / Mean to establish Caesar

Montaigne, Essais, I. 13 ("Bib. de la Pléiade", pp. 260-1); Voltaire, Dict. Philos., art. "Déjection" (Oeuv. Comp., éd. Moland, XVIII, p. 326). ** 池北偶談：聞西洋人欲入貢，遣使往加工試給事南懷仁言自大西洋入中國凡十萬里，海舶過巨浪口，有銅人高不知幾丈，海舶出其胯下，或出其臂間乃得過（見南懷仁坤輿圖說）

*cf Epictetus, Discourses, Bk. I, ch. 24: "Remember that the door is open. Children, when things do not please them, say, 'I will play not any more'; so, when things seem to you to reach that point, just say 'I will not play any more,' & so depart, instead of staying to make moan" (the Discourses & Manual, tr/ P. E. Matheson, I, p. 115)

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as a King, / And he shall wear his crown by sea & land / In every place save here in Italy. Cassius: I know where I will wear this dagger then; / Cassius from bondage will deliver Cassius. / Therein, ye gods, you make the weak most strong; / Therein, ye gods, you tyrants do defeat. / Nor stony tower, nor strong links of iron, / Can be retentive to the strength of spirit; / But life, being weary of these worldly bars, / Never lacks power to dismiss itself. / ... Casca: ... / So every bondman in his own hand bears the power to cancel his captivity.* Cass.: And why should Caesar be a tyrant then? / Poor man! I know he would not be a wolf / But that he sees the Romans are but sheep; / He were no lion, were not Romans hinds. / Those that with haste will make a mighty fire / Begin it with weak straws ...

ACT II

Sc. i Brutus: 1088 ... / ... But 'tis a common proof / That lowliness is young ambition's ladder, / Whereto the climber-upward turns his face; / But when he once attains the upmost round, / He then unto the ladder turns his back, / Looks in the clouds, scorning the base degrees / By which he did ascend ... / ... / Between the acting of a dreadful thing / And the first motion idea, impulse, suggestion, all the interim is / Like a phantasma or a hideous dream ...** 1089 Cassius: But what of Cicero? Shall we sound him? ... Metellus: O, let us have him! for his silver hairs / Will purchase us a good opinion / ... / 1090 Our youths & wildness shall ~~not~~ no whit appear, / But all be buried in his gravity. Brutus: O, name him not! Let us not break with him; / For he will never follow anything / That other men begin. / ... / Let's kill him boldly, but not wrathfully; / Let's carve him as a dish fit for the gods, /

**cf Manzoni, I Promessi sposi, cap. 7 ad fin.: "Tra il primo pensiero d'una impresa terribile, e l'esecuzione di essa (ha detto un barbaro che non era privo d'ingegno) l'intervallo è un sogno, pieno di fantasmi e di paure"; Monti, Il Bardo della

Selva nera, VI: "Tra la primiera genitrice idea / Di perigliosa impresa ed il momento / Dell'eseguire, l'intervallo è tutto / Fantasmi, e bolle di pensieri il flutto" (G. Fumagalli, Chi l'ha detto?: 9ª ed., 1958, p. 382).

*管錐[illegible]一52頁

Not hew him as a carcass fit for hounds. / ... / We shall be call'd purgers, not murderers. / And for Mark Antony, think not of him; / For he can do no more than Caesar's arm / When Caesar's head is off. ... Decius: ... But when I tell him he hates flatterers, / He says he does, being then most flattered.*

sc. ii

Caesar: 1092 Caesar shall forth. The things that threaten'd me / Ne'er look'd but on my back. When they shall see / The face of Caesar, they are vanished.** Calphurnia: ... / Horses did neigh, & dying men did groan, / And ghosts did shriek & squeal about the streets. / ... Caes.: ... / Yet Caesar shall go forth; for these predictions / Are to the world in general as to Caesar. Calphurnia: When beggars die there are no comets seen; / The heavens themselves blaze forth the death of princes. Caes.: Cowards die many times before their deaths. / The valiant never taste of death but once. / ... ∞ seems / ... Danger knows full well / That Caesar is more dangerous than he. / We are two lions litter'd in one day, / And I the elder & more terrible, / And Caesar shall go forth. / ... / ... / And tell them senators that I will not come today. / Cannot, is false; & that I dare not, falser: / I will not come today. Tell them so, Decius. / ... / 1093 The cause is in my will: I will not come. / That is enough to satisfy the senate.

sc. iii

Artemidorus [reading a paper]: 1093 "Caesar, beware of Brutus; take heed of Cassius; come not near Casca; have an eye to Cinna; ... There is but one mind in all these men, & it is bent against Caesar... Security (lack of caution) gives way to conspiracy—..."

ACT III

sc. i

Caesar: 1095 Et tu, Brute? — Then fall Caesar! [dies]. Cinna: Liberty!

**Cf Napoleon: "Le boulet qui doit me tuer n'est pas encore fondu" (P. Dupré, Encyclop. des Citations, p. 84). Mussolini: "The man does not live who can kill me" (A. Richmond, Modern Quotations, p. 420). De Quincey: "On Murder considered as one of the Fine Arts": "A

Freedom! Tyranny is dead! ... Cassius: 1096 Why, he that cuts off twenty years of life / cuts off so many years of fearing death. Brutus: Grant that, & then is death a benefit. / So are we Caesar's friends, that have abridg'd / His time of fearing death. Stoop, Romans, stoop, / And let us bathe our hands in Caesar's blood / Up to the elbows & besmear our swords. / ... Cassius: Stoop then & wash. How many ages hence / Shall this our lofty scene be acted over / In states unborn & accents yet unknown! .... / Antony: O mighty Caesar! dost thou lie so low? / Are all thy conquests, glories, triumphs, spoils, / Shrunk to this little measure?* ... Brutus: ... / And pity to the general wrong of Rome / (As fire drives out fire, so pity pity) / Hath done this deed on Caesar. For your part / To you our swords have leaden points, Mark Antony... Ant: ... / Let each man render me his bloody hand. / 1097 First, Marcus Brutus, will I shake with you. / Next, Caius Cassius, do I take your hand; / ... / Though last, not least in love, yours, good Trebonius. / ... / Had I as many eyes as thou hast wounds, / Weeping as fast as they stream forth thy blood, / It would become me better than to close / In terms of friendship with thine enemies. / Pardon me, Julius! ... / ... / O, pardon me, thou bleeding piece of earth, / That I am meek & gentle with these butchers! / ... / And Caesar's spirit, ranging for revenge, / ... / Shall in these confines with a monarch's voice / Cry "Havoc!" & let slip the dogs of war...

sc. ii 1098 Brutus: Romans, countrymen, & ~~lovers~~ friends, hear me for my cause... Not that I lov'd Caesar less, but that I lov'd Rome more... As Caesar lov'd me, I weep for him; as he was fortunate, I rejoice at it; as he was valiant, I honour him; but — as he was ambitious, I slew him... Who is here so base that would be a bondman? If any, speak; for him have I offended.

German emperor, being cautioned to keep out of the way in a cannonading, replied, 'Tut! man. Did you ever hear of a cannon-ball that killed an emperor?' A dauphin of France, when admonished of his risk from small-pox, made the same demand as the emperor — 'Had any gentleman heard of a dauphin killed by small-pox?'" (*Collected* Writings, by D. Masson, XIII, p. 27)

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* 佳城[illegible] "Sufficit hunc tumulus, cui non suffecerit orbis" (A poor tomb now suffices for him [Alexander the Great] for whom the world did not suffice).

Who is here so rude that would not be a Roman? If any, speak; for him have I offended... I pause for a reply... *1. Plebeian*:1099 This Caesar was a tyrant. *3. Plebeian*: Nay, that's certain. / We are blest that Rome is rid of him. *2. Pleb.* Peace! Let us hear what Antony can say. *Antony*: Friends, Romans, countrymen, lend me your ears; / I come to bury Caesar, not to praise him. / The evil that men do lives after them; / The good is oft interred with their bones. / ... / Here, under leave of Brutus & the rest / (For Brutus is an honourable man; / So are they all, all honourable men) / Come I to speak in Caesar's funeral. / He was my friend, faithful & just to me; / But Brutus says he was ambitious; / And Brutus is an honourable man. / ... / Ambition should be made of sterner stuff. / Yet Brutus says he was ambitious; / And Brutus is an honourable man. / You all did see that on the Lupercal / I thrice presented him a kingly crown, / Which he did thrice refuse. Was this ambition? / Yet Brutus says he was ambitious; / And sure he is an honourable man. / I speak not to disprove what Brutus spoke, / But here I am to speak what I know. .. *1. Pleb*: Methinks, there is much reason in his sayings... *Ant*: ... / O masters! If I were dispos'd to stir / Your hearts & minds to mutiny & rage, / I should do Brutus wrong, & Cassius wrong, / Who, you all know, are honourable men. / I will not do them wrong. I rather choose / To wrong the dead, to wrong myself & you, / Than I will wrong such honourable men. / ...1100 *4. Pleb.*: They were traitors! Honourable men! ... *Ant*: ... For Brutus, as you know, was Caesar's angel. / Judge, O you gods, how dearly Caesar lov'd him! / This was the most unkindest cut of all; / For when the noble Caesar saw him stab, /

Ingratitude, more strong than traitors' arms, Quite vanquish'd him .... 1. Pleb.: O piteous spectacle! ... Ant.: Good friends, sweet friends, let me not stir you up / To such a sudden flood of mutiny. They that have done this deed are honourable. / What private griefs they have, alas, I know not, / That made them do it. They are wise & honourable, / And will no doubt with reasons answer you. / I come not, friends, to steal away your hearts. / I am no orator, as Brutus is, / But (as you know me all) a plain blunt man✠... / For I have neither wit, nor words, nor worth, / Action, nor utterance, nor the power of speech / To stir men's blood. I only speak right on. / I tell you that which you yourselves do know, / Show you sweet Caesar's wounds, poor poor dumb mouths, / And bid them speak for me. But were I Brutus, / And Brutus Antony, there were an Antony / Would ruffle up your spirits, & put a tongue / In every wound of Caesar, that should move / The stones of Rome to rise & mutiny. ...1100 2 Pleb.: Most noble Caesar! We'll revenge his death! ... Ant.: Now let it work. Mischief, thou art afoot, / Take thou what course thou wilt.

sc.iii 1101
Cinna the Poet: ... Then, to answer every man directly & briefly, wisely & truly: wisely, I say, I am a bachelor. 2 Pleb.: That's as much as to say they are fools that marry... Cin.: I am Cinna the poet! ... 4. Pleb.: Tear him for his bad verses! ... Cin.: I am not Cinna the conspirator. 4. Pleb.: It is no matter, his name's Cinna!

ACT IV

sc.iii 1104
Cassius: You love me not. Brutus: I do not like your faults. Cas.: A friendly

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✠ E. E. Kellett, Fashion in Literature, pp. 235-6: "... They instinctively suspect a highfalutin orator. Antony, a first-rate rhetorician, begins by telling his audience that he has no rhetorical skill — the most effective of rhetorical devices. [??] John Bright always began his speeches in a faltering voice, & as if he might break down any minute. He thus deluded the crowd into fancying he was 'a plain blunt man' like themselves, who might be trusted not to trick them with sleights of rhetoric."

eye could never see such faults. Bru.: A flatterer's would not, though they do appear / As huge as high Olympus. Caſs.: Come, Antony, & young Octavius, come! / Revenge yourselves alone on Caſsius, / For Caſsius is aweary of the world: / Hated by one he loves; brav'd by his brother; / Check'd like a bondman; all his faults observ'd, / Set in a notebook, learn'd & conn'd by rote / To cast into my teeth.... Brutus: 1107 [Enter the Ghost of Caesar] How ill this taper burns! Ha! Who comes here?

ACT V

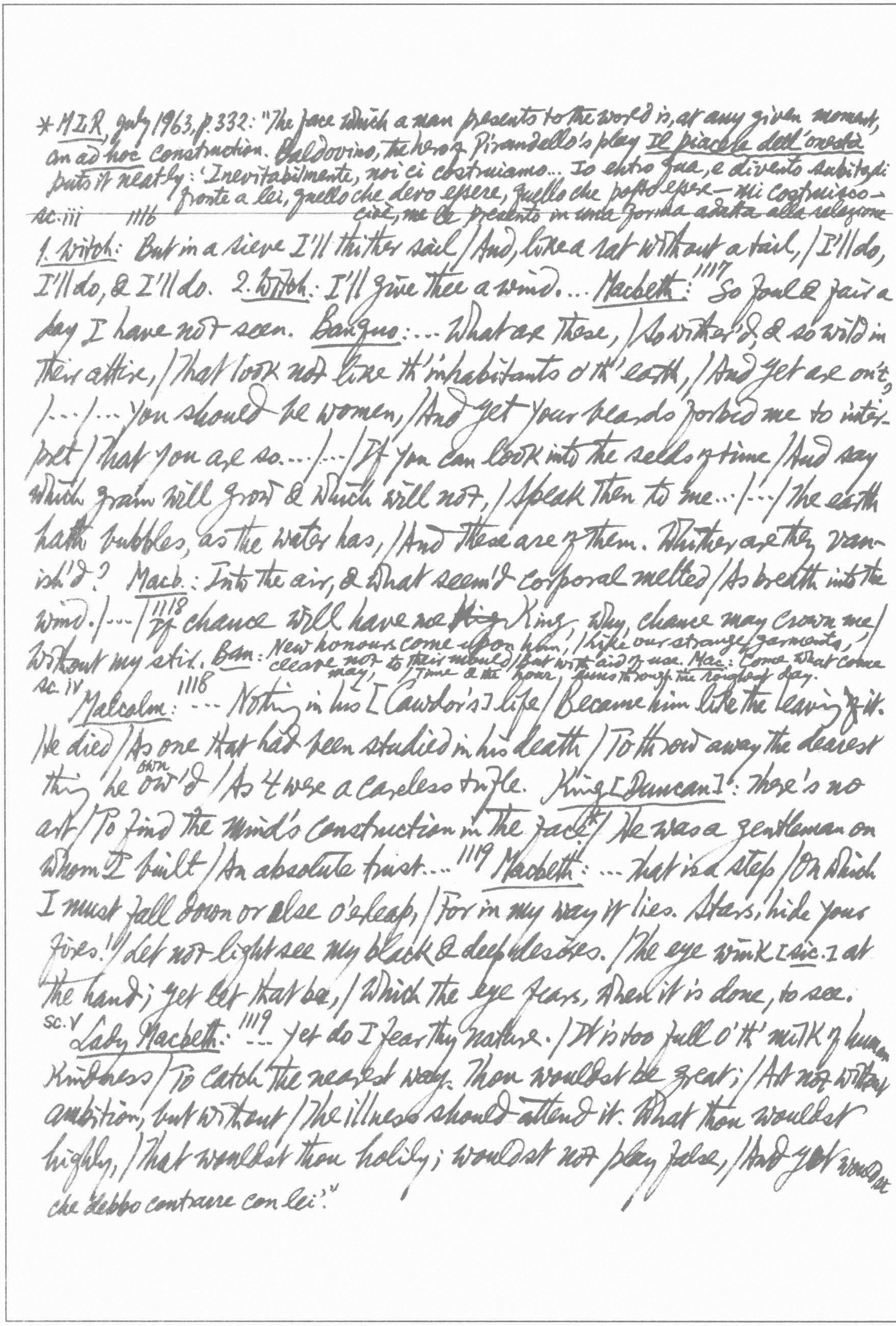
sc.i 1108 Brutus: ... / And whether we shall meet again I know not. / Therefore our everlasting farewell take. / For ever & for ever farewell, Caſsius!

Macbeth

[1114 The Weird Sisters are the Norns of Scandinavian mythology. The Norns were goddesses who shaped beforehand the life of every man. They are present & operative in Holinshed's history of Macbeth under the name of "the weird sisters, that is, the goddesses of destiny." These were not ordinary witches or seeresses. Shakespeare had to bring them within the range of the spectators' beliefs & experiences. For this he accomplished by giving them several attributes of a class of women with whom the audience had perfect familiarity — the witch. Yet they remain indisputably supernatural.]

ACT I

sc.i 1115 1. Witch: When shall we three meet again / In thunder, lightning, or in rain? ... All: Fair is foul, & foul is fair. / Hover through the fog & filthy air.



sc. iii 1116

1. Witch: But in a sieve I'll thither sail / And, like a rat without a tail, / I'll do, I'll do, & I'll do. 2. Witch: I'll give thee a wind.... Macbeth: 1117 So foul & fair a day I have not seen. Banquo: ... What are these, / So wither'd, & so wild in their attire, / That look not like th' inhabitants o' th' earth, / And yet are on't? / ... / ... You should be women, / And yet your beards forbid me to interpret / That you are so.... / ... / If you can look into the seeds of time / And say which grain will grow & which will not, / Speak then to me... / ... / The earth hath bubbles, as the water has, / And these are of them. Whither are they vanish'd? Macb.: Into the air, & what seem'd corporal melted / As breath into the wind. / ... / 1118 If chance will have me ~~King~~ King, why, chance may crown me / Without my stir. Ban: New honours come upon him, / Like our strange garments, / cleave not to their mould / But with aid of use. Mac: Come what come may, / Time & the hour runs through the roughest day.

sc. iv 1118 Malcolm: ... Nothing in his [Cawdor's] life / Became him like the leaving of it. He died / As one that had been studied in his death / To throw away the dearest thing he $\overset{\text{own}}{\text{ow'd}}$ / As 't were a careless trifle. King [Duncan]: There's no art / To find the mind's construction in the face* / He was a gentleman on whom I built / An absolute trust.... 1119 Macbeth: ... that is a step / On which I must fall down or else o'erleap, / For in my way it lies. Stars, hide your fires! / Let not light see my black & deep desires. / The eye wink [sic.] at the hand; yet let that be, / Which the eye fears, when it is done, to see.

sc. v Lady Macbeth: 1119 ... yet do I fear thy nature. / It is too full o' th' milk of human kindness / To catch the nearest way. Thou wouldst be great; / Art not without ambition, but without / The illness should attend it. What thou wouldst highly, / That wouldst thou holily; wouldst not play false, / And yet wouldst

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* MLR, July 1963, p. 332: "The face which a man presents to the world is, at any given moment, an ad hoc construction. Baldovino, the hero of Pirandello's play *Il piacere dell'onestà* puts it neatly: 'Inevitabilmente, noi ci costruiamo... Io entro qua, e divento subito, di fronte a lei, quello che devo essere, quello che posso essere — mi costruisco — cioè, me le presento in una forma adatta alla relazione che debbo contrarre con lei.'"

Guizot: "Aujourd'hui l'homme désire immensément, mais il veut faiblement" (quoted by G. H. Lewes, Life & Works of Goethe, Bk III, ch. 5: "In these words Guizot has written an epigraph for Werther")

King Lear, II.iv (p.1214), Lear: Or at their chamber door I'll beat the drum / Till it cry sleep to death.

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wrongly win. ---/---/ The raven himself is hoarse / That croaks the fatal entrance of Duncan / Under my battlements. Come, you spirits / That tend on mortal thoughts, unsex me here, / And fill me, from the crown to the toe, top-full / Of direst cruelty! Make thick my blood; / Stop up th' access & passage to remorse, / That no compunctious visitings of nature / Shake my fell purpose nor keep peace between / Th' effect & it! ---/---/ 1120 ...Come, thick night, / And pall thee in the dunnest smoke of hell, / That my keen knife see not the wound it makes, / Nor heaven peep through the blanket of the dark / To cry "Hold, hold!" ... Macbeth: My dearest love, / Duncan comes here tonight. Lady: And when goes hence? Mach.: Tomorrow, as he purposes. Lady: O, never / Shall sun that morrow see! / ... / Leave all the rest to me.

Sc. VII 1120 Macbeth: If it were done when 'tis done, then 'twere well / It were done quickly. If th' assassination / Could trammel up the consequence, & catch, / With his surcease, success; that but this blow / Might be the be-all & the end-all here, / But here, upon this bank & shoal of time, / We'ld jump the life to come. ... / ... / 1121 ... He's here in double trust: / First, as I am his kinsman & his subject — / Strong both against the deed; ... / ... / ... his virtues / Will plead like angels, trumpet-tongu'd, against / The deep damnation of his taking-off; / ... / ... I have no spur / To prick the sides of my intent, but only / Vaulting ambition, which o'erleaps itself / And falls on th' other side. / ... / We will proceed no further in this business. / ... Lady Mac.: ... / ... Art thou afeard / To be the same in thine own act & valour / As thou art in desire? Wouldst thou have that /

*"Catus amat piscem, sed non vult ~~tingere~~ tingere plantam (tangere flumen, tangere limpham)"; "Le chat aime le poisson, mais il n'aime pas à mouiller la patte"; "The cat would eat fish & would not wet her feet." Cf. 8 of III. iv (p. 1131), cf. also Nietzsche's condemnation of "alles halbe Wollen" (Also sprach Zarathustra, Alfred Kröner Verlag, S. 251)

Which thou esteem'st the ornament of life, / And live a coward in thine own esteem, / Letting "I dare not" wait upon "I would," / Like the poor cat i'th' adage*? / Macb.: Prithee peace! / I dare do all that may become a man. / Who dares do more is none. Lady M.: ... / ... I have given suck, & know / How tender 'tis to love the babe that milks me. / I would, while it was smiling in my face, / Have pluck'd my nipple from his boneless gums / And dash'd the brains out, ~~I~~ had I so sworn as you / Have done this. Macb.: If we should fail? Lady M.: We fail? / But screw your courage to the sticking place, / And we'll not fail...

ACT II.

sc. i 1122

Macbeth: Is this a dagger I see before me, / The handle toward my hand? Come, let me clutch thee! / I have thee not, & yet I see thee still. / Art thou not, fatal vision, sensible / To feeling as to sight? or art thou but / A dagger of the mind, a false creation, / Proceeding from the heat-oppressed brain? / ... / Mine eyes are made the fools o'th' other senses, / Or else worth all the rest. ... / ... / ... Thou sure & firm-set earth, / Hear not my steps which way they walk, for fear / The very stones prate of my whereabout... /

sc. ii Lady Macb.: That which hath made them drunk hath made me bold; / What hath quench'd them hath given me fire. ... / ... / 1123 the doors are open, & the surfeited grooms / Do mock their charge with snores. I have drugg'd their possets ... / ... / ... Had he not resembled / My father as he slept, I had done't. ... Macb.: Methought I heard a voice cry "Sleep no more! / Macbeth does murther sleep, v8 — the innocent sleep, / Sleep that knits up the

* cf. Jeremy Taylor, _The Great Exemplar_, Pt. III on sleep as "but a lesser death" (_The Golden Grove_, ed. L. P. Smith, p. 257); also Donne, Herbert, Paul Gerhardt, Hebbel, Baudelaire & others (第一百十七則、七百六十八則

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ravell'd sleave skein of care, / The death of each day's life*, sore labour's ~~death~~ bath, / Balm of hurt minds, great nature's second course, / Chief nourisher in life's feast. Lady M.: What do you mean? Macb.: Still it cried "Sleep no more!" to all the house; / "Glamis hath murther'd sleep, & therefore Cawdor / Shall sleep no more! Macbeth shall sleep no more!" Lady M.: .../...Go get some water / And wash this filthy witness from your hand. / Why did you bring these daggers from the place? / They must lie there. Go carry them & smear / The sleepy grooms with blood. Macb.: I'll go no more. / I am afraid to think what I have done; / Look on't again I dare not. Lady M.: Infirm of purpose! / Give me the daggers. The sleeping & the dead / Are but as pictures; 'Tis the eye of childhood / That fears a painted devil. If he do bleed, / I'll gild the faces of the grooms withal, / For it must seem their guilt. Macb.: Whence is that knocking? How is't with me when every noise appals me? / What hands are here? Ha! they pluck out mine eyes! / Will all great Neptune's ocean wash this blood / Clean from my hand? No. This my hand will rather / The multitudinous seas incarnadine, / Making the green one red. Lady M.: My hands are of your colour, but I shame / To wear a heart so white. I hear a knocking / At the south entry. Retire we to our chamber. / A little water clears us of this deed. / How easy is it then! .../.../ 1124 --- Be not lost so poorly in your thoughts. Macb.: .../Wake Duncan with thy knocking! I would thou couldst!

sc. iii Porter: ... Knock, knock, knock! Who's there, i' th' name of Belzebub? ... Faith, sir, we were carousing till the second cock; & drink, sir, is

↓ Macduff

the opposite opinion held by Montaigne in _Essais_: II. 1, Pléiade, p. 328 ← _Decamerone_, II. 7 on wine as "ministro di Venere" (ed. Hoepli, p. 113) →

a great provoker of three things. Macduff: What three things does drink especially provoke? Porter: Marry, sir, nose-painting, sleep, & urine. Lechery, sir, it provokes, & unprovokes: it provokes the desire, but it takes away the performance. Therefore much drink may be said to be an equivocator with lechery: it makes him, & it mars him; it sets him on, & it takes him off; it persuades him, & disheartens him; makes him stand to, & not stand to ...* Macd.: He did command me to call timely on him; / I have almost slipp'd the hour. / ... / I know this is a joyful trouble to you; / ... Macbeth: The labour we delight in physics pain. / This is the door. ... / ... /^{1125} Had I but died before this chance, / I had liv'd a blessed time; for from this instant / There's nothing serious in mortality; / All is but toys; renown & grace is dead; / The wine of life is drawn, & the mere lees / Is left this vault to brag of. / ... / Who can be wise, amaz'd, temp'rate & furious, / Loyal & neutral, in a moment? No man. / The expedition of my violent love / Outrun the pauser, reason. Here lay Duncan, / His silver skin lac'd with his golden blood; / And his gash'd stabs look'd like a breach in nature / For ruin's entrance**; there, the murtherers, / Steep'd in the colours of their trade, their daggers / Unmannerly breech'd with gore... Malcolm: To show an unfelt sorrow is an office / Which the false man does easy.... Donalbain: ... /^{1126} ... Where we are, / There's daggers in men's smiles; the near in blood, / The nearer bloody. Malc.: This murtherous shaft that's shot / Hath not yet lighted, & our safest way / Is to avoid the aim. Therefore to horse! / And let us not be dainty of leave-taking / But shift away. There's warrant in that theft / Which steals itself when there's no mercy left.

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* What Georg Hirth calls "impotentia alcoholica" (I. Bloch, Das Sexualleben unserer Zeit, Kap. 16). The aphrodisiacal effects of wine are referred to in Ovid, Ars Am., III. 765. "The aphrodisiac effect of alcohol seems specially marked on women... Chaucer makes the Wife of Bath say: 'And, after wyn, on Venus moste [needs] I thinke: / For al so siker as cold engendreth hayl, / A likerous mouth moste have a likerous tayl, / In womman vinolent is no defense, / This knowen lechours by experience'" (Havelock Ellis, Studies in the Psychology of Sex, V, p. 175). ** Johnson: "No amendment can be made to this line, of which every word is equally faulty, but by a general blot."

ACT III

sc.i. 1127

Banquo: ...Go not my horse the better, / I must become a borrower of the night / For a dark hour or twain. ...Macbeth: ... / Upon my head they plac'd a fruitless crown / And put a barren sceptre in my gripe, / Thence to be wrench'd with an unlineal hand, / No son of mine succeeding. ... 1128 1 Murtherer: We are men, my liege. Macb.: Ay, in the catalogue ye go for men, / As hounds & greyhounds, mongrels, spaniels, curs, / Shoughs lap-dog, water-rugs, & demi-wolves are clept clep, style / All by the name of dogs... / 2 Mur.: I am one, my liege, / Whom the vile blows & buffets of the world / Have so incens'd that I am reckless what / I do to spite the world.

sc.ii

Lady Macbeth: ... / ...Things without all remedy / Should be without regard. What's done is done. Macb.: We have scotch'd the snake, not kill'd it. / ... / ...We will eat our meal in fear & sleep / In the affliction of these terrible dreams / That shake us nightly. Better be with the dead, / Whom we, to gain our peace, have sent to peace, / 1129 Than on the torture of the mind to lie / In restless ecstasy. Duncan is in his grave; / After life's fitful fever he sleeps well. / Treason has done his worst. Nor steel nor poison, / Malice domestic, foreign levy, nothing, / Can touch him further. Lady M.: Come on. / Gentle my lord, sleek o'er your rugged looks; / Be bright & jovial among your guests to-night. ...Macb.: So shall I, love; ... / ... / And make our faces vizards to our hearts, / Disguising what they are. / ... / O, full of scorpions is my mind, dear wife!

*cf. II Henry IV, III.i (p. 600), etc.

Sc. iv 1130

Murtherer: Most royal sir, / Fleance is scap'd. Macbeth: Then comes my fit again. I had else been perfect; / Whole as the marble, founded as the rock, / As broad & general as the casing air. / But now I am cabin'd, cribb'd, confin'd, bound in / To insistent saucy doubts & fears.—But Banquo is safe? Mur.: Ay, my good lord. Safe in a ditch he bides / ... Mach.: Thanks for that! / There the grown serpent lies; ^ the worm that's fled / Hath nature that in time will venom breed, / No teeth for th' present... [Enter the Ghost of Banquo] ~~Ross:~~ Mach.: The table's full. Lennox: Here's a place reserv'd, sir. Mach.: Where? ... / ... / Thou canst not say I did it. Never shake / Thy gory locks at me. / ... / 1131 Why, so! Being gone, / I am a man again... Lady: You lack the season preservative of all natures, sleep.*

ACT IV

Sc. i 1133

1. Witch: Thrice the brinded cat hath mew'd. 2. Witch: Thrice & once the hedge-pig whin'd. 3. Witch: a demon Harpier cries; 'tis time, 'tis time. 1. Witch: Round about the cauldron go; / In the poison'd entrails throw. / Toad, that under cold stone / Days & nights has thirty-one / Swelt'red venom sleeping got, / Boil thou first i' th' charmed pot. All: Double, double, toil & trouble; / Fire burn, & cauldron bubble. 2. Witch: Fillet of a fenny snake, / In the cauldron boil & bake; / Eye of newt, & toe of frog, / Wool of bat, & tongue of dog, / Adder's fork, & blindworm's sting, / Lizard's leg, & howlet's wing; / For a charm of pow'rful trouble / Like a hell-broth boil & bubble.... 3. Witch: Scale of dragon, tooth of wolf, / Witch's dried flesh Mummy, maw & gulf belly / Of the ravin'd salt-sea shark, / Root of hemlock,

* cf. however, *Troilus & Cressida*, III.ii (p. 900).

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digg'd i' th' dark; / Liver of blaspheming Jew, / Gall of goat, & slips of yew / Sliver'd in the moon's eclipse; / Nose of Turk & Tartar's lips; / Finger of birth-strangled babe / Ditch-deliver'd by a drab: / Make the gruel thick & slab. / Add thereto a tiger's chaudron entrails / For th' ingredients of our cauldron. ... *2. Witch*: Cool it with a baboon's blood, / Then the charm is firm & good. ... *Macbeth*: How now, you secret, black, & midnight hags? / What is't you do? *All*: A deed without a name. ....¹¹³⁴ *2. Apparition*: Be bloody, bold, & resolute; laugh to scorn / The pow'r of man, for none of woman born / Shall harm Macbeth. *Macb.*: Then live, Macduff: what need I fear of thee? / But yet I'll make assurance double sure / And take a bond of fate. Thou shalt not live! ... *3. App.*: ...! / Macbeth shall never vanquish'd be until / Great Birnam Wood to high Dunsinane Hill / Shall come against him. *Mach.*: That will never be. / ... / What, will the line of Banquo's descendants stretch out to th' crack of the doom? / Another yet? ...

sc. iii *Malcolm*: ¹¹³⁷ It is myself I mean; in whom I know / All the particulars of vice so grafted / That, when they shall be open'd, black Macbeth / Will seem as pure as snow, & the poor state / Esteem him as a lamb, being compar'd / With my confineless harms. / ... / ... I grant him bloody / Luxurious, avaricious, false, deceitful, / Sudden, malicious, smacking of every sin / That has a name. But there's no bottom, none, / In my voluptuousness. Your wives, your daughters, / Your matrons, & your maids could not fill up the cistern of my lust*; & my desire / All bank of a river

Continent impediments would o'erbear / That did oppose my will. Better Macbeth / Than such an one to reign. Macduff: / Boundless intemperance / In nature is a tyranny. It hath been / Th' untimely emptying of the happy throne / And fall of many kings. But fear not yet / To take upon you What is yours. You may convey Your pleasures in a spacious plenty, / And yet seem cold,—the time you may so hoodwink. / We have willing dames enough... Malc.: ... / And my more-having would be as a sauce / To make me hunger more... / ... / [I] unspeak mine own detraction, here abjure / The taints & blames I laid upon myself / For strangers to my nature. I am yet / Unknown to woman, never was forsworn, / ... / 1138 Doctor: ...There are a crew of wretched souls / That stays his the king's cure: Their malady* convinces / The great assay of art; but at his touch, / Such sanctity hath heaven given his hand, / They presently amend... 1139 Malc.: Give sorrow words. The grief that does not speak / Whispers the o'erfraught heart & bids it break. / ... / Let's make us med'cines of our great revenge / To cure this deadly grief... Macd.: ... All my ~~pret~~ pretty ones? / Did you say all? O hell-kite! All? / What, all my pretty chickens & their dam / At one fell swoop?... Malc.: Be this the whetstone of your sword. Let grief / Convert to anger; blunt not the heart, enrage it.

ACT V

sc. i

Waiting Gentlewoman: 1139 Lo you, here she comes! ... &, upon my life, fast asleep! ... Doctor: You see her eyes are open. Gent.: Ay; but their sense is shut. Doct.: ... Look how she rubs her hands. Gent.: It is an accustom'd action

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*"King's evil" or scrofula; Louis XIV: "Le roi te touche; Dieu te guérisse"

1140 with her, to seem thus washing her hands... *Lady Macbeth*: Yet here's a spot... Out, damned spot! out, I say! § .. Yet who would have thought the old man to have had so much blood in him!... What, will these hands ne'er be clean?... Here's the smell of the blood still. All the perfumes of Arabia will not sweeten this little hand. Oh, oh, oh! * *Doct*.: What a sigh is there! The heart is sorely charg'd... *Lady*: To bed, to bed! There's knocking at the gate. Come, come, come, come, give me your hand! What's done cannot be undone. To bed, to bed, to bed!...

sc. ii 1140
Caithness: ... Now does he feel his title / Hang loose about him, like a giant's robe / Upon a dwarfish thief

sc. iii 1141
Macbeth: Bring me no more reports. Let them fly all! / Till Birnam Wood remove to Dunsinane, / I cannot taint with fear... / [*Enter Servant*] The devil damn thee black, thou cream-fac'd loon! / ... / Go prick thy face & over-red thy fear, / Thou lily-liver'd boy... / ... / I have liv'd long enough. My way of life / Is fall'n into the sere, the yellow leaf; / And that which should accompany old age, / As honour, love, obedience, troops of friends, / I must not look to have; but, in their stead, / Curses not loud but deep, mouth-honour, breath, / Which the poor heart would fain deny, & dare not. / ... / Canst thou not minister to a mind diseas'd, / Pluck from the memory a rooted sorrow, / Raze out the written troubles of the brain, / And with some sweet oblivious antidote / Cleanse the stuff'd bosom of that perilous stuff / Which weighs upon the heart? *Doctor*: Therein the patient / Must minister to himself. *Macb*.: Throw physic to the dogs

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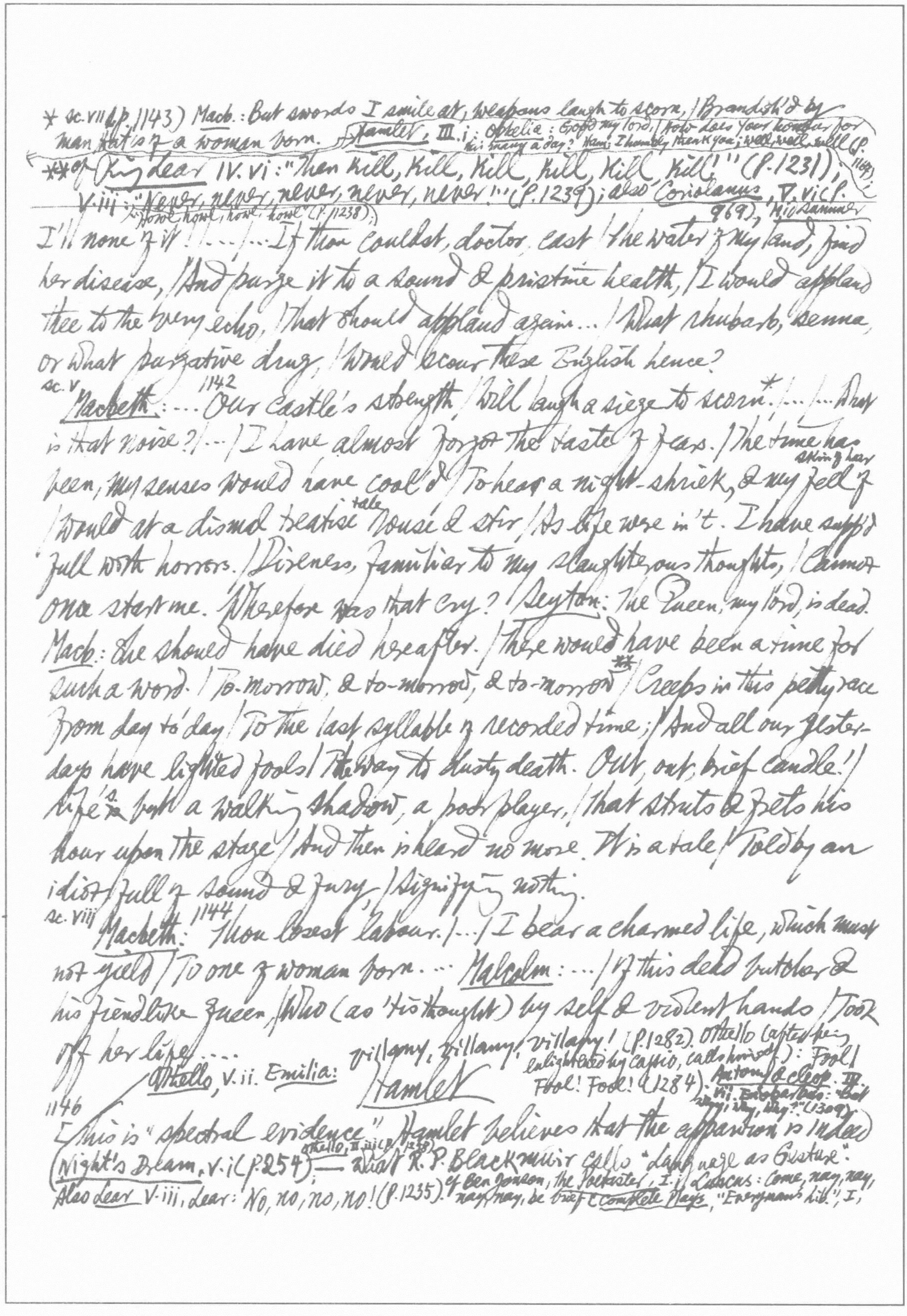
* cf *Hamlet*, III.iii (p. 1173); *Othello* IV.ii (p. 1274)

§ cf Anatole France, *La Vie Littéraire*, I, p. 146: "Il avait les mains sales. Mais nous savons que le prince des bibliothécaires, le vieux Weiss, de Besançon, trahissait la même négligence. Il en était de ses mains comme de celles de Lady Macbeth. Elles restaient noires après le bain, et M. Weiss en donnait pour raison qu'il lisait dans sa baignoire."

cf Ben Jonson, *Every Man in his Humour*, IV.i, Kitely: "His Bath; Well, well, well, well, well, well" (I, p. 60)



* sc. VII (p. 1143) Mach.: But swords I smile at, weapons laugh to scorn, / Brandish'd by
man that is of a woman born. → Hamlet, III.i: Ophelia: Good my lord, / How does your honour for
this many a day? Ham: I humbly thank you; well, well, well (p. 1169);
** of King Lear IV.vi: "Then kill, kill, kill, kill, kill, kill!" (p. 1231);
V.iii: "Never, never, never, never, never!" (p. 1239); also Coriolanus, V.vi (p. 969), Midsummer
"Howl, howl, howl, howl" (p. 1238);

I'll none of it! / ... / ... If thou couldst, doctor, cast / The water of my land, find
her disease, / And purge it to a sound & pristine health, / I would applaud
thee to the very echo, / That should applaud again... / What rhubarb, senna,
or what purgative drug, / Would scour these English hence?

sc. V 1142
Macbeth: ... Our castle's strength / Will laugh a siege to scorn*; ... / ... What
is that noise? / ... / I have almost forgot the taste of fears. / The time has
been, my senses would have cool'd / To hear a night-shriek, & my fell of (skin of hair)
/ Would at a dismal treatise (tale) rouse & stir, / As life were in't. I have supp'd
full with horrors. / Direness, familiar to my slaughterous thoughts, / Cannot
once start me. Wherefore was that cry? / Seyton: The Queen, my lord, is dead.
Mach: She should have died hereafter. / There would have been a time for
such a word. / To-morrow, & to-morrow, & to-morrow** / Creeps in this petty pace
from day to day / To the last syllable of recorded time; / And all our yester-
days have lighted fools / The way to dusty death. Out, out, brief candle! /
Life's but a walking shadow, a poor player, / That struts & frets his
hour upon the stage / And then is heard no more. It is a tale / Told by an
idiot, full of sound & fury, / Signifying nothing.

sc. VIII 1144
Macbeth: Thou losest labour. / ... / I bear a charmed life, which must
not yield / To one of woman born. ... Malcolm: ... / Of this dead butcher &
his fiend-like queen, / Who (as 'tis thought) by self & violent hands / Took
off her life; ...
Othello, V.ii. Emilia: villainy, villainy, villainy! (p. 1282). Othello (after being enlightened by Cassio, calls himself): Fool! Fool! Fool! (1284). Antony & Cleop. III.vii. Enobarbus: "But nay, nay, nay!" (1309)
Hamlet

1146
[This is "spectral evidence." Hamlet believes that the apparition is indeed
(Night's Dream, V.i (p. 254); Othello, II.iii (p. 1258)) — what R. P. Blackmuir calls "language as Gesture":
Also Lear V.iii, Lear: No, no, no, no! (p. 1235). cf. Ben Jonson, the Poetaster, I.i Lucus: Come, nay, nay, nay, nay, be brief (Complete Plays, "Everyman's Lib.", I,

* p.115*5: "/ Or to the dreadful summit of the cliff / That beetles o'er his base into the sea, / And there assume some other, horrible form / Which might deprive your sovereignty of reason / And draw you into madness?" In I.v, Hamlet assures Horatio: "Touching this vision here, / It is an honest ghost, that let me tell you" (p.1157); also II.ii (p.1166); III.ii (p.1169).

the ghost of his father & that it has told the truth. Yet it may be a demon in his father's shape, tempting him to kill an innocent man. This doubt as to the ambiguous apparition accords with ancient doctrine & was perfectly intelligible to any Elizabethan audience. Disregard of Hamlet's dilemma has led to misinterpretation of his character, as if he were a procrastinator, a vain dreamer, an impulsive creature of feeble will. Nothing could be clearer, in this regard, than Horatio's warning (I.iv, 69 ff): "What if it tempt you toward the flood, my lord," etc* (cf King Lear, IV.vi, 67 ff. Edgar: "As I stood here below," etc). All this leads up to Hamlet's soliloquy (II.ii, 626 ff): "The spirit that I have seen / May be the devil" etc.]

ACT I

sc.i

1147 Francisco: You come most carefully upon your hour. Bernardo: 'Tis now struck twelve. Get thee to bed, Francisco / ... / Have you had quiet guard? Fr.: Not a mouse stirring.... Marcellus: What, has this thing appear'd again to-night? Ber.: I have seen nothing. Mar.: Horatio says 'tis but our fantasy / And will not let belief take hold of him / Touching this dreaded sight, twice seen of us. / Therefore I have entreated him along, / ... Horatio: Tush, tush, 'twill not appear.... 1148 Mar.: Peace! break thee off! Look where it comes again! ... Hor.: ... / ... By heaven I charge thee speak! Mar.: It is offended. Ber.: See, it stalks away! ... Hor.: Before my God, I might not this believe / Without the sensible & true avouch / Of mine own eyes. / ... / In the most high & palmy state of Rome, / 1149 A little ere the mightiest Julius fell, / The graves stood tenantless, & the sheeted dead / Did squeak & gibber in the Roman streets; / ... / ... Stay,

← p. 235); Volpone, I.i. Corbaccio: Ay, do, do, do (p.415); II.iii, Mosca: also—Think, think, think, think, think, think, think, sir (p.433); II.iii Corvino: "How! how! how? how?" (p.432); IV.i, Volp

Hugo: "La Confiance du Marquis Fabrice" (La légende des siècles, XVIII.3): "Oh! sois maudit, maudit, maudit et sois maudit, / Ratbert, empereur, roi,' illusion! / If thou hast any sound, or use of voice, / Speak to me. / ... / [The cock crows] / ... Stay, & speak! ... Ber.: 'Tis here! Hor.: 'Tis here! Mar.: 'Tis gone! / We do it wrong, being so majestical, / To offer it the show of violence; / For it is as the air, invulnerable, / And our vain blows malicious mockery. Ber.: It was about to speak, when the cock crew. Hor.- And then it started, like a guilty thing / Upon a fearful summons... / ... / But look, the morn, in russet mantle clad, / Walks o'er the dew of yon eastward hill. / Break we our watch up...

sc. ii King Claudius: 1149 Though yet of Hamlet our dear brother's death / The memory be green, & that it us befitted / To bear our hearts in grief, & our whole kingdom / To be contracted in one brow of woe, / Yet so far hath discretion fought with nature / That we with wisest sorrow think on him / Together with remembrance of ourselves. / Therefore our sometime sister, now our queen, / Th' imperial jointress to this warlike state, / Have we, as 'twere with a defeated marr'd joy, / With an auspicious, & a dropping dripping wet eye,* / With mirth in funeral, & with dirge in marriage, / In equal scale weighing delight & dole sorrow, / Taken to wife... / ... / 1150 ... What wouldst thou beg, Laertes, / That shall not be my offer, not thy asking? / The head is not more native to the heart, / The hand more instrumental to the mouth, / Than is the throne of Denmark to thy father. / ... Laertes: My dread lord, / Your leave & favour to return to France; / ... Polonius: He hath, my lord, wrung from me my slow leave / By laboursome petition ... King: ... / But now, my cousin Hamlet, & my son— Hamlet: A little more than kin, & less than kind nature! King: How is it that the clouds still hang on you? Ham.- Not so, my lord. I am too much i' th' sun. Queen Gertrude:

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*Cf Rivarol: "Il y a assez de ridicule ~~ici~~ ici [Bruxelles] et assez d'infortune à Paris pour qu'on puisse rire d'un oeil et pleurer de l'autre"; Gavarni: "Mais les absents, les femmes absentes, les femmes qui voyagent vous pleurent d'un oeil et rient de l'autre d'être libres de vous" (both quoted in P. Bourget, *Études et Portraits*, p.); Gerard de Nerval, *La Main Enchantée*: "Le singe [du maître Gonin, l'escamoteur au →

pone: "Oh, oh, oh, oh, oh, oh!" (441); ... Vol.: So, so, so, so! [Drinks] (469) ... "Look see, see, see!" (471), V.ii; Volp.:

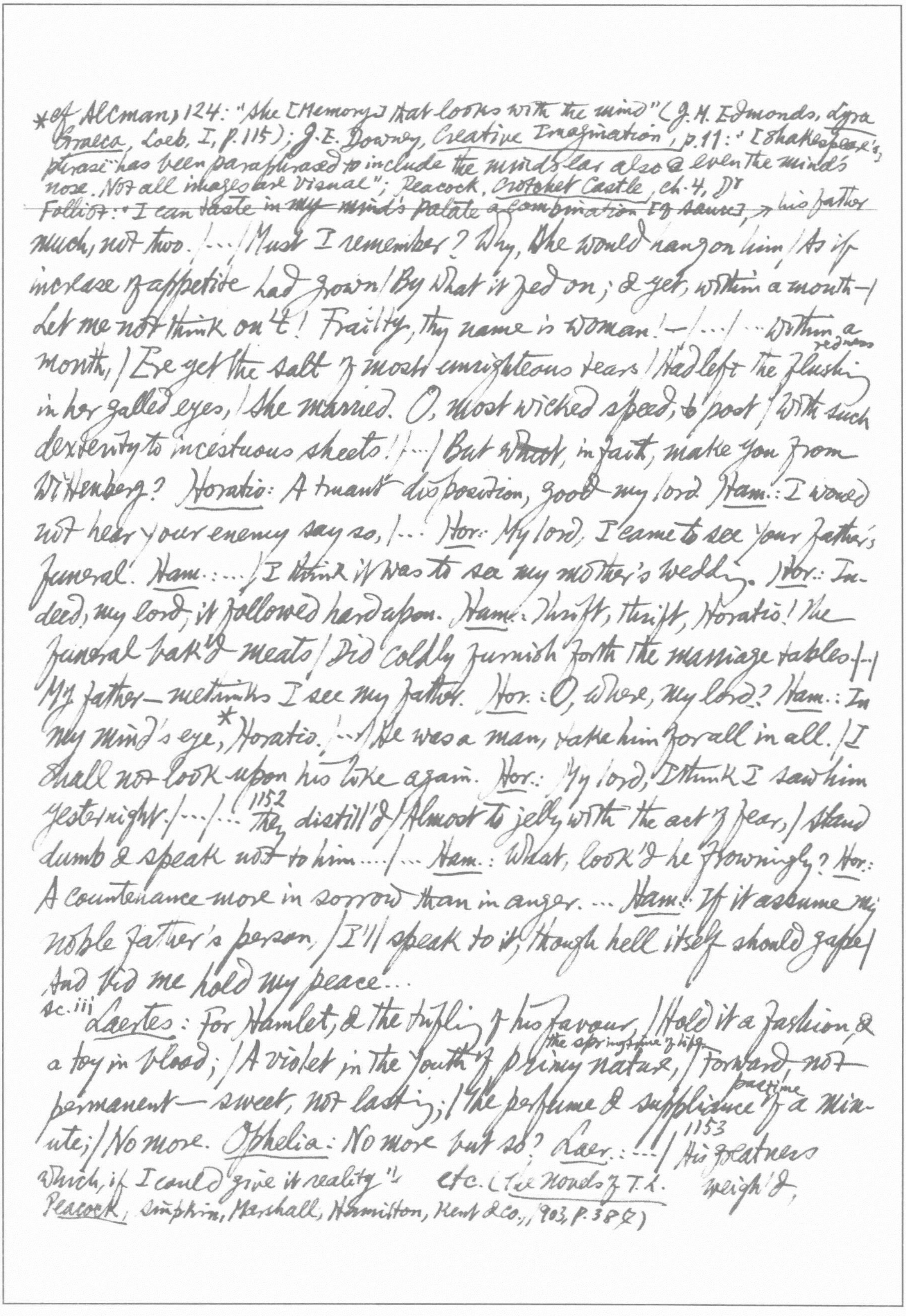
Gertrude: "see, see, see, see!" (484); le Pont Neuf] mangeant un oignon, riant de la bouche et →

Epicoene, III.ii, Otter: "Follow, follow, follow!" (p. 524); Webster, *The White Devil*, I.ii,

~~pleurant~~ pleurant de l'oeil: César, escroc, bandit!" (Oeuv. Prét. Comp., Montréal: Ed. B. Valiquette, p. 513); Flamineo: "Do, do, do" (Play

→ L'oeuvre du Divin Aretin ("Les Maître de l'Amour" séries), I. p.166 [Ragionamenti, II): "Sache seulement que les putains pleurent d'un oeil et rient de l'autre".

Good Hamlet, cast thy nighted colour off, / ‥ / Thou know'st 'tis common. All
that lives must die, / Passing through nature to eternity. Ham.: Ay, madam,
it is common. Queen: If it be, / Why seems it so particular with thee? Ham.:
Seems, madam? Nay, it is. I know not "seems." / 'Tis not alone my inky
cloak, good mother, / Nor customary suits of solemn black, / Nor windy suspir-
ation of forc'd breath, / No, nor the fruitful river in the eye, / Nor the dejected
haviour of the visage, / Together with all the forms, moods, shapes of grief, /
That can denote me truly. These indeed seem, / For they are actions that a
man might play; / But I have that within which passeth show — / These but
the trappings & the suits of woe. King: … / But you must know, your
father lost a father; / That father lost, lost his, … / ‥ / … But to persever /
In obstinate condolement is a course / Of impious stubborness. 'Tis
unmanly grief; / ‥ / … Fie! 'tis a fault to heaven, / A fault against the
dead, a fault to nature, / ‥ / … We pray you throw to earth / This un-
unavailing
prevailing woe, & think of us / As of a father; for let the world take note, /
|115| You are the most immediate to our throne, / … / … For your intent / In
going back to school in Wittenberg, / It is most retrograde to our desire…
Ham.: O that this too too solid flesh would melt, / Thaw, & resolve itself
into a dew! / Or that the Everlasting had not fix'd / His canon 'gainst self-
slaughter! O God! God! / How weary, stale, flat, & unprofitable / Seem to
me all the uses of this world! / Fie on't! ah, fie! 'Tis an unweeded
garden / That grows to seed; things rank & gross in nature / Possess it
merely. That it should come to this! / But two months dead! Nay, not so
by Webster & Ford, "Everyman's", p.14) +
Every Man in his Humour, IV. i. Kitely: "His parts! Well, well, well, well, well, well" (I. p.602, see end.



his father much, not two. / ... / Must I remember? Why, she would hang on him / As if increase of appetite had grown / By what it fed on; & yet, within a month— / Let me not think on't! Frailty, thy name is woman!— / ... / ... within a month, / Ere yet the salt of most unrighteous tears / Had left the flushing redness in her galled eyes, / She married. O, most wicked speed, to post / With such dexterity to incestuous sheets! / ... / But what, in faith, make you from Wittenberg? Horatio: A truant disposition, good my lord. Ham.: I would not hear your enemy say so, / ... Hor.: My lord, I came to see your father's funeral. Ham.: ... / I think it was to see my mother's wedding. Hor.: Indeed, my lord, it followed hard upon. Ham.: Thrift, thrift, Horatio! The funeral bak'd meats / Did coldly furnish forth the marriage tables. / ... / My father—methinks I see my father. Hor.: O, where, my lord? Ham.: In my mind's eye,* Horatio. / ... / He was a man, take him for all in all, / I shall not look upon his like again. Hor.: My lord, I think I saw him yesternight. / ... / ... 1152 they, distill'd / Almost to jelly with the act of fear, / Stand dumb & speak not to him. ... / ... Ham.: What, look'd he frowningly? Hor.: A countenance more in sorrow than in anger. ... Ham.: If it assume my noble father's person, / I'll speak to it, though hell itself should gape / And bid me hold my peace. ...

sc. iii Laertes: For Hamlet, & the trifling of his favour, / Hold it a fashion, & a toy in blood; / A violet in the youth of primy the springtime of life nature, / Forward, not permanent—sweet, not lasting; / The perfume & suppliance pastime of a minute; / No more. Ophelia: No more but so? Laer.: ... / 1153 His greatness weigh'd,

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*cf Alcman, 124: "She [Memory] that looks with the mind" (J. M. Edmonds, Lyra Graeca, Loeb, I, p. 115); J. E. Downey, Creative Imagination, p. 11: "[Shakespeare's] phrase has been paraphrased to include the mind's ear also & even the mind's nose. Not all images are visual"; Peacock, Crotchet Castle, ch. 4, Dr Folliot: "I can taste in my mind's palate a combination [of sauces], which, if I could give it reality" etc. (The Novels of T. L. Peacock, Simpkin, Marshall, Hamilton, Kent & Co., 1903, p. 387)

his will is not his own; For he himself is subject to his birth. / He may not, as
unvalued persons do, / Carve for himself, for on his choice depends / The safety
& health of this whole state, / And therefore must his choice be circumscrib'd
/ Unto the voice & yielding of that body / Whereof he is the head.../.../ Then weigh
what loss your honour may sustain / If with too credent ear you list his
songs, / Or lose your heart, or your chaste treasure open / To his unmaster'
red importunity. / Fear it, Ophelia, fear it, my dear sister, / And keep you in the
rear of your affection, / Out of the shot & danger of desire. / The chariest
maid is prodigal enough / If she unmask her beauty to the moon. / Virtue
itself scapes not calumnious strokes. / The canker galls the infants of the
spring / Too oft before their buttons be disclos'd, / And in the morn & liquid
dew of youth / Contagious blastments are most imminent. / Be wary then;
best safety lies in fear. / Youth to itself rebels, though none else near.
Oph.: I shall th'effect of this good lesson keep / As watchman to my heart.
But, good my brother, / Do not as some ungracious pastors do, / Show me
the steep & thorny way to heaven, / Whiles, like a puff'd & reckless libert-
-ine, / Himself the primrose path of dalliance treads / And recks not his
own rede. Laer.: .... / But here my father comes. /... / Occasion smiles upon
a second leave. Polonius: Yet here, Laertes? .../.../... Give thy thoughts
no tongue, /... / Be thou familiar, but by no means vulgar: / Those friends
thou hast, & their adoption tried, / Grapple them unto thy soul with hoops of
steel; /.../... Beware / Of entrance to a quarrel; but being in, / Bear't that
th'opposed may beware of thee. / Give every man thine ear, but few thy

voice;/.../Costly thy habit as thy purse can buy,/But not express'd in fancy; rich, not gaudy;/For the apparel oft proclaims the man,/.../Neither a borrower nor a lender be;/For loan oft loses both itself & friend... Laer.: Farewell, Ophelia, & remember well/What I have said to you. Oph.: 'Tis in my memory lock'd,/And you yourself shall keep the key of it... Pol.: What is between you? Give me up the truth. Oph.: He hath, my lord, of late made many tenders/Of his affection to me. Pol.:* Affection? Pooh! You speak like a green girl,/.../...[1154] Think yourself a baby/That you regard have ta'en these tenders for true pay,/Which are not sterling. Tender yourself more dearly/Or (not to crack the wind of the poor phrase,/Running it thus) you'll tender me a fool... Oph.: And hath given countenance to his speech, my lord,/With almost all the holy vows of heaven. Pol.: Ay, springes to catch woodcocks! I do know,/When the blood burns, how prodigal the soul/Lends the tongue vows. These blazes, daughter,/Giving more light than heat, extinct+ in both/Even in their promise, as it is a-making,/You must not take for fire. From this time/Be something scanter of your maiden presence... sc. iv Hamlet:[1154] The air bites harshly shrewdly; it is very cold. Horatio: It is a nipping & an biting eager air.... Ham.: The King doth wake to-night & takes his rouse,/.../But to my mind, though I am native here/And to the manner born, it is a custom/More honour'd in the breach than the observance./This heavy-headed revel east & west/Makes us traduc'd & tax'd of other nations./.../So oft it chances in particular men/That, for some vicious mole of nature in them,/As in their birth,—wherein they are not guilty,/Since nature can not

life+

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* Rebecca West, The Court & the Castle, p.16-7: "Polonius was a cunning old intriguer who, like an iceberg, only showed ⅓ of himself above the surface... He professed great anxiety about his daughter's morals, when plainly he needed to send her away away into the country if he really wanted her to retain any. He is the Court Circular version of pandarus. The girl is not to be kept of harm's way!"

戏引说

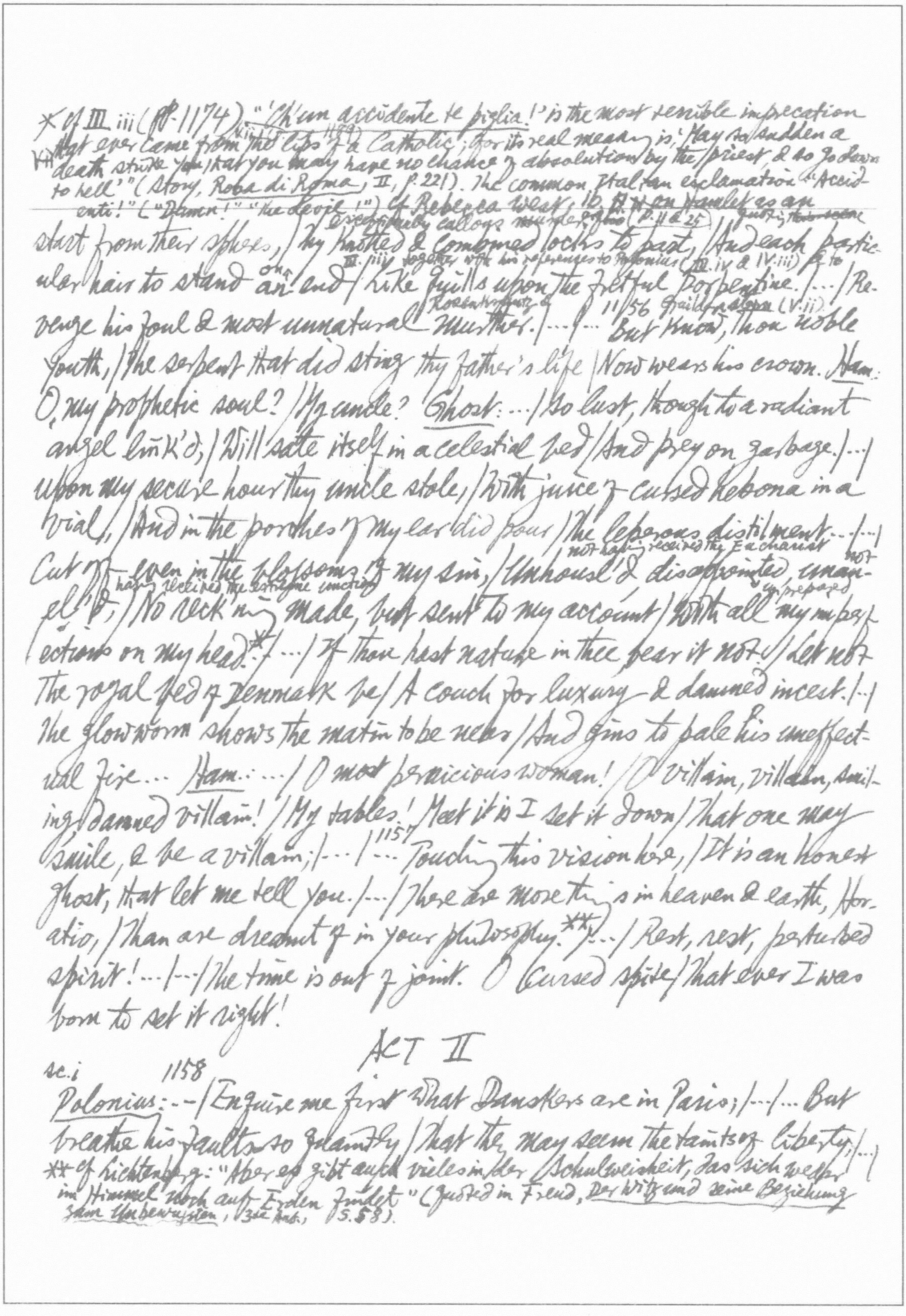
** Rebecca West, ib. pp. 12-3: "His father's ghost is to us one of the most ridiculous preter-natural beings ever invented. He talks fustian & he cannot establish his authority. He is on the stage at the same time as the corpse of Polonius, who should,

temperament

choose his origin,—* / By the o'ergrowth of some complexion, / Oft breaking down the pales & forts of reason, / Or by some habit that too much o'erleavens / The form of plausive manners, that these men / Carrying, I say, the stamp of one defect, / Being nature's livery, or fortune's star, / Their virtues else—be they as pure as grace, / As infinite as man may undergo— / Shall in the general censure take corruption / From that particular fault. The dram of e'il / Doth all the noble substance often dout (abolish) / To his own scandal. [Enter Ghost] ... / Be thou a spirit of health or goblin damn'd, / Bring with thee airs from heaven or blasts from hell, / ~~By~~ Be thy intents wicked or charitable, / Thou com'st in such a questionable shape / That I will speak to thee. / ... / ... tell / ... / ... Why the sepulchre / 1155 Wherein we saw thee quietly inurn'd, / Hath op'd his ponderous & marble jaws / To cast thee up again.... / ... / It will not speak. Then will I follow it. Horatio: ~~No, of no~~ Do not, my lord! Ham.: Why, what should be the fear? / I do not set my life at a pin's fee; / And for my soul, what can it do to that, / Being a thing immortal as itself? ... Marcellus: Something is rotten in the state of Denmark.

sc. v Ghost: 1155 My hour is almost come, / When I to sulph'rous & tormenting flames / Must render up myself. Ham.: Alas, poor ghost! ... Ghost: ** I am thy father's spirit, / Doom'd for a certain term to walk the night, / And for the day confin'd to fast in fires, / Till the foul crimes done in my days of nature / Are burnt & purg'd away. But that I am forbid / To tell the secrets of my prison house, / I could a tale unfold whose lightest word / Would harrow up thy soul, freeze thy young blood, / Make thy two eyes, like stars,

if the universe be consistent, also have a ghost" / Given by J. W. H. Atkins, Literary Criticism in Antiquity, I, p. 143 as ~~an~~ example of the "device" of employing epithets from negations recommended in Aristotle's Rhetoric, III. vi. 7.



* Cf. III iii (p. 1174) "'Ch'un accidente te piglia!' is the most sensible imprecation that ever came from the lips of a Catholic; for its real meaning is, 'May so sudden a death strike you that you may have no chance of absolution by the priest, & so go down to hell'" (Story, *Roba di Roma*, II, p. 221). The common Italian exclamation "Accidenti!" ("Damn!" "the devil!") Cf. Rebecca West, ib. on Hamlet as an exceptionally callous murderer (p. 11 & 25) quoting ~~this scene~~ III.iii, together with his references to Polonius (III.iv & IV.iii) & to Rosencrantz & Guildenstern (V.ii).

start from their spheres, / Thy knotted & combined locks to part, / And each particular hair to stand an end / Like quills upon the fretful porpentine. /…/ Revenge his foul & most unnatural murther. /…/ 1156 … But know, thou noble youth, / The serpent that did sting thy father's life / Now wears his crown. Ham: O my prophetic soul? / My uncle? Ghost: … / So lust, though to a radiant angel link'd, / Will sate itself in a celestial bed / And prey on garbage. /…/ Upon my secure hour thy uncle stole, / With juice of cursed hebona in a vial, / And in the porches of my ear did pour / The leperous distilment… /…/ Cut off even in the blossoms of my sin, / Unhousel'd, disappointed, unanel'd, / No reckoning made, but sent to my account / With all my imperfections on my head.* /…/ If thou hast nature in thee bear it not; / Let not the royal bed of Denmark be / A couch for luxury & damned incest. /…/ The glowworm shows the matin to be near / And gins to pale his uneffectual fire… Ham: … / O most pernicious woman! / O villain, villain, smiling damned villain! / My tables! Meet it is I set it down / That one may smile, & be a villain; /…/ 1157 … Touching this vision here, / It is an honest ghost, that let me tell you. /…/ There are more things in heaven & earth, Horatio, / Than are dreamt of in your philosophy.** /…/ Rest, rest, perturbed spirit! …/…/ The time is out of joint. O cursed spite / That ever I was born to set it right!

on

not having received the Eucharist

not having received the extreme unction

unprepared

ACT II

sc. i 1158

Polonius: … / Enquire me first what Danskers are in Paris; /…/ … But breathe his faults so quaintly / That they may seem the taints of liberty; /…/

** Cf. Lichtenberg: "Aber es gibt auch vieles in der Schulweisheit, das sich weder im Himmel noch auf Erden findet" (Quoted in Freud, *Der Witz und seine Beziehung zum Unbewussten*, 3te Aufl., S. 58).

*cf Brantôme, Vies des dames galantes. "Classiques Garnier", p. 173: "Ainsi que dit une dame espagnole à son serviteur, qui, la saluant un jour, luy dit: 'Beso las manos y los pies, señora'; elle luy dit: 'Señor, en el medio esta la mejor stacion'" (This in connexion with the fact that the Christians, unlike the I Kiss

/ Rilke: "~~das~~ leere Zuviel" (~~[illegible]~~ Duino Elegies, V)
Jones

Your bait of falsehood takes this carp of truth; /... / By indirections find directions out. /.../ ... You have me, have you not? **Reynaldo**: My lord, I have.

David Low, Lobby of the War: "A contradiction in terms, a [illegible] [illegible] full of emptiness"

Heine, Die Bäder von Lucca, XI: "Seinem [Platen's] Überfluss an Geistesmangel" (~~[illegible]~~ Werke, ~~[illegible]~~ Aufbau III, S. 350 ~~350~~) cf VII, 167 Grist-ain- -nisse "...Enorme déf-ig plein de vide"

sc. ii 1160

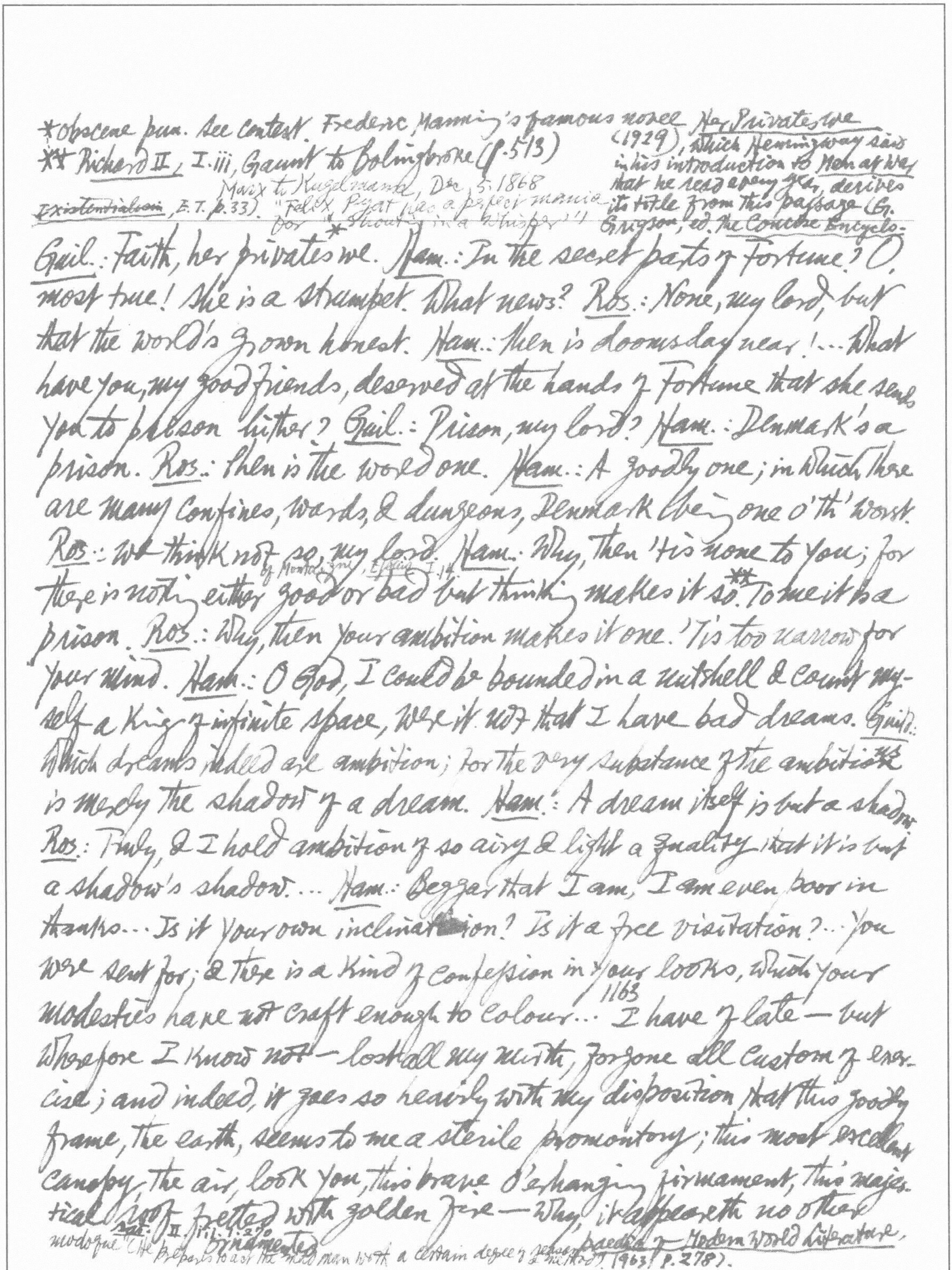
Polonius: ... / Therefore, since brevity is the soul of wit, /.../ I will be brief. Your noble son is mad. /... **Queen**: More matter, with less art. **Pol.**: ... / That he is mad, 'tis true: 'tis true 'tis pity; / And pity 'tis 'tis true... ...And now remains / That we find out the cause of this effect — / Or rather say, the cause of this defect, /... **King**: 1161 Do you think 'tis this? ... **Pol.**: Hath there been such a time — I would fain know that — / That I have positively said "'Tis so," / When it prov'd otherwise? ... **Hamlet**: For if the sun breed maggots in a dead dog, being a god kissing carrion — Have you a daughter? ... Let her not walk i' th' sun. Conception is a blessing, but not as your daughter may conceive... **Pol.**: ... What do you read, my lord. **Ham.**: Words, words, words... Slanders, sir; for the satirical rogue says here that old men have grey beards; that their faces are wrinkled; their eyes purging thick amber & plum-tree gum; & that they 1162 have a plentiful lack of wit, together with most weak hams...

Tristram Shandy, Bk III, ch. 20: "with so plentiful a lack of wit & judgment attendant"

Pol.: Though this be madness, yet there is method in't.⑧ How pregnant sometimes his replies are! a happiness that often madness hits on... **Ham.**: ... Good lads, how do ye both? **Rosencrantz**: As the indifferent children of the earth. **Guildenstern**: Happy in that we are not over-happy. On fortune's cap we are not the very button. **Ham.**: Nor the soles of her shoe? **Ros.**: Neither, my lord. **Ham.**: Then you live about her waist, or in the middle of her favours?*

Turks who "ne prennent plaisir d'arregarder le cas des dames, d'autant... qu'ils n'ont aucune forme" (p. 172 *3), take great pleasure in looking at & even kissing it)

[illegible] ⑧ cf Horace: "Insanire parat certa ratione"



*obscene pun. See context. Frederic Manning's famous novel Her Privates We (1929), which Hemingway said in his introduction to Men at War that he read every year, derives its title from this passage (G. Grigson, ed. The Concise Encyclo-
** Richard II, I.iii, Gaunt to Bolingbroke (p. 513)
Marx to Kugelmann, Dec. 5, 1868 "Felix Pyat has a perfect mania for "shouting in a whisper""
Existentialism, E.T. p. 33).

Guil.: Faith, her privates we.* Ham.: In the secret parts of Fortune? O, most true! She is a strumpet. What news? Ros.: None, my lord, but that the world's grown honest. Ham.: Then is doomsday near!... What have you, my good friends, deserved at the hands of Fortune that she sends you to prison hither? Guil.: Prison, my lord? Ham.: Denmark's a prison. Ros.: Then is the world one. Ham.: A goodly one; in which there are many confines, wards, & dungeons, Denmark being one o'th' worst. Ros.: We think not so, my lord. Ham.: Why, then 'tis none to you; for there is nothing either good or bad but thinking makes it so.** To me it is a prison. Ros.: Why, then your ambition makes it one. 'Tis too narrow for your mind. Ham.: O God, I could be bounded in a nutshell & count myself a king of infinite space, were it not that I have bad dreams. Guil.: Which dreams indeed are ambition; for the very substance of the ambitious*** is merely the shadow of a dream. Ham.: A dream itself is but a shadow. Ros.: Truly, & I hold ambition of so airy & light a quality that it is but a shadow's shadow.... Ham.: Beggar that I am, I am even poor in thanks... Is it your own inclination? Is it a free visitation?... You were sent for; & there is a kind of confession in your looks, which your modesties have not craft enough to colour... I have of late — but wherefore I know not — lost all my mirth, forgone all custom of exercise; and indeed, it goes so heavily with my disposition that this goodly frame, the earth, seems to me a sterile promontory; this most excellent canopy, the air, look you, this brave o'erhanging firmament, this majestical roof fretted with golden fire — why, it appeareth no other

cf. Montaigne, Essais I.14
1163
II.ii. l.270
monologue (He prepares to act the mad man with a certain degree of reason & method).
paedia of Modern World Literature, 1963, p. 278).

thing to me than a foul & pestilent congregation of vapours. What a piece of work is a man! how noble in reason! how infinite in faculties! in form & moving how express exactly fitted for the purpose & admirable! in action how like an angel! in apprehension how like a god!* the beauty of the world, the paragon of animals! And yet to me what is this quintessence of dust? Man delights not me — no, nor woman neither... I am but mad north-north-west. When the wind is southerly I know a hawk from a handsaw... Ros.: ... for they say an old man is twice a child... 1164 Polonius: the best actors in the world, either for tragedy, comedy, history, pastoral, pastoral-comical, historical-pastoral, tragical-historical, tragical-comical-historical-pastoral; scene individable, or poem unlimited... Ham.: ... your ladyship is nearer to heaven than when I saw you last by the altitude of a chopine. Pray God your voice, like a piece of objectionable uncurrent gold, be not crack'd within the ring. Masters, you are all welcome... The play, I remember, pleas'd not the million; 'twas caviary to the general... Pol.: 1165 My lord, I will use them according to their desert. Ham.: God's bodykins, man, much better! Use every man after his desert, & who should scape whipping? Use them after your own honour & dignity. The less they deserve, the more merit is in your bounty. [...] ... Now I am alone. / O, what a rogue & peasant slave am I! / Is it not monstrous that this player here, / But in a fiction, in a dream of passion, / Could force his soul so to his own conceit / That, from her working, all his visage wann'd, / Tears in his eyes, distraction in's aspect, / A broken voice, & his

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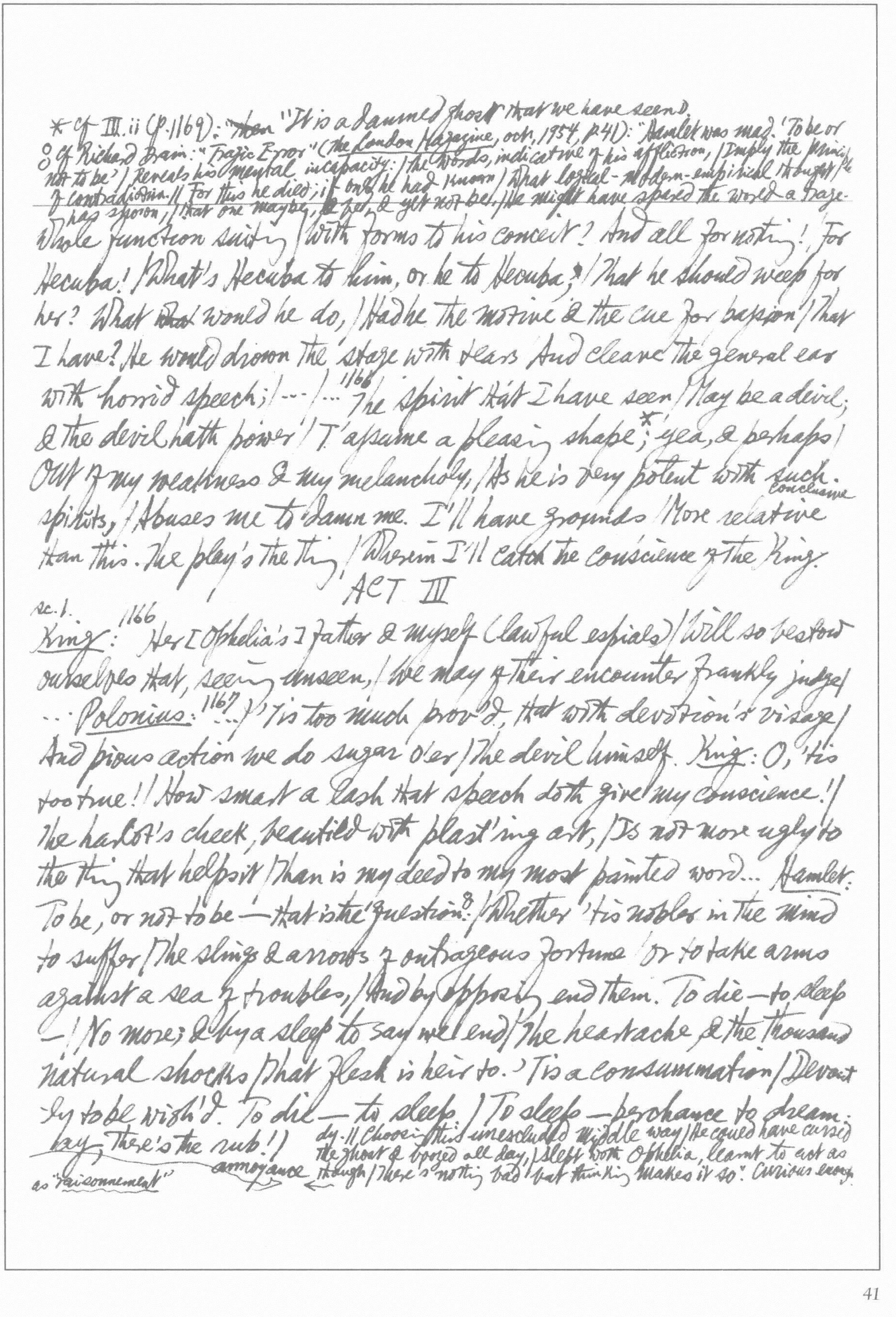
* of Marston's ironic apotheosis of woman in Malcontent (1604): "in body how delicate, in soule how wittie, in discourse how pregnant, in life how warie, in favors how iuditious, in day how sociable, & in night how...?"

Drain says "logical-modern-empirical" instead of "dialectical" or "double-thinking". The devil, or rather Dante himself, is a "logician" (loico) XXVII. 123 & like Hamlet, is hidebound by the principle of contradiction, — holding that repentance & desire are mutually exclusive (né pentere e volere insieme puossi, / per la contradizion che nol consente) (Inf. XXVII. 119–20). What Hegel would have condemned



* Cf III.ii (p.1169): ~~then~~ "It is a damned ghost that we have seen)
° Cf Richard Bain: "Tragic Error" (*The London Magazine*, oct., 1954, p.41): "Hamlet was mad. 'To be or not to be' / Reveals his mental incapacity: / The words, indicative of his affliction, / Imply the principle of contradiction. // For this he died; if only he had known / What logical-modern-empirical thought / has shown, / That one maybe, ~~&~~ be, & yet not be, / He might have spared the world a tragedy. // Choosing this unexcluded middle way / He could have cursed the ghost & boozed all day, / Slept with Ophelia, learnt to act as though / There's nothing bad but thinking makes it so". Curious enough as "raisonnement" annoyance

Whole function suiting / With forms to his conceit? And all for nothing! For Hecuba! / What's Hecuba to him, or he to Hecuba, / That he should weep for her? What ~~that~~ would he do, / Had he the motive & the cue for passion / That I have? He would drown the stage with tears And cleave the general ear with horrid speech; / ... / ... 1166 The spirit that I have seen / May be a devil; & the devil hath power / T'assume a pleasing shape*; yea, & perhaps / Out of my weakness & my melancholy, / As he is very potent with such conclusive spirits, / Abuses me to damn me. I'll have grounds / More relative than this. The play's the thing / Wherein I'll catch the conscience of the King.

ACT III

sc. 1.

King: 1166 Her [Ophelia's] father & myself (lawful espials) / Will so bestow ourselves that, seeing unseen, / We may of their encounter frankly judge / ... Polonius: 1167 ... / 'Tis too much prov'd, that with devotion's visage / And pious action we do sugar o'er / The devil himself. King: O, 'tis too true! / How smart a lash that speech doth give my conscience! / The harlot's cheek, beautied with plast'ring art, / Is not more ugly to the thing that helps it / Than is my deed to my most painted word... Hamlet: To be, or not to be — that is the question:° / Whether 'tis nobler in the mind to suffer / The slings & arrows of outrageous fortune / Or to take arms against a sea of troubles, / And by opposing end them. To die — to sleep — / No more; & by a sleep to say we end / The heartache & the thousand natural shocks / That flesh is heir to. 'Tis a consummation / Devoutly to be wish'd. To die — to sleep. / To sleep — perchance to dream: Ay, there's the rub!)

For in that sleep of death what dreams may come / When we have shuffled off this mortal coil, / Must give us pause: there's the respect / That makes calamity of so long life. / For who would bear the whips & scorns of time, / Th'oppressor's wrong, the proud man's contumely, / The pangs of despis'd love, the law's delay, / The insolence of office, & the spurns / That patient merit of th'unworthy takes, / When he himself might his quietus (final settlement) make / With a bare bodkin? Who would these fardels bear, / To grunt & sweat under a weary life, / But that the dread of something after death — / The* undiscover'd country, from whose bourn / No traveller returns — puzzles the will, / And makes us rather bear those ills we have / Than fly to others that we know not of? / Thus conscience does make cowards of us all, / And thus the native hue of resolution / Is sicklied o'er with the pale cast of thought, / And enterprises of great pith & moment / With this regard their currents turn awry, / And lose the name of action.* — Soft you now! / The fair Ophelia!... / ... / Get thee to a nunnery! Why wouldst thou be a breeder of sinners? I am myself indifferent (tolerably) honest, but yet I could accuse me of such things that it were better my mother had not borne me. I am very proud, revengeful, ambitious; with more offences at my beck than I have thoughts to put them in, imagination to give them shape, or time to act them in.** What should such fellows as I do, crawling between earth & heaven? We are arrant knaves all; believe none of us. Go thy ways to a nunnery. Where's your father? *Ophelia*: At home, my lord. *Ham.*: ^{1168} Let the doors be shut upon him, that he may 374/2

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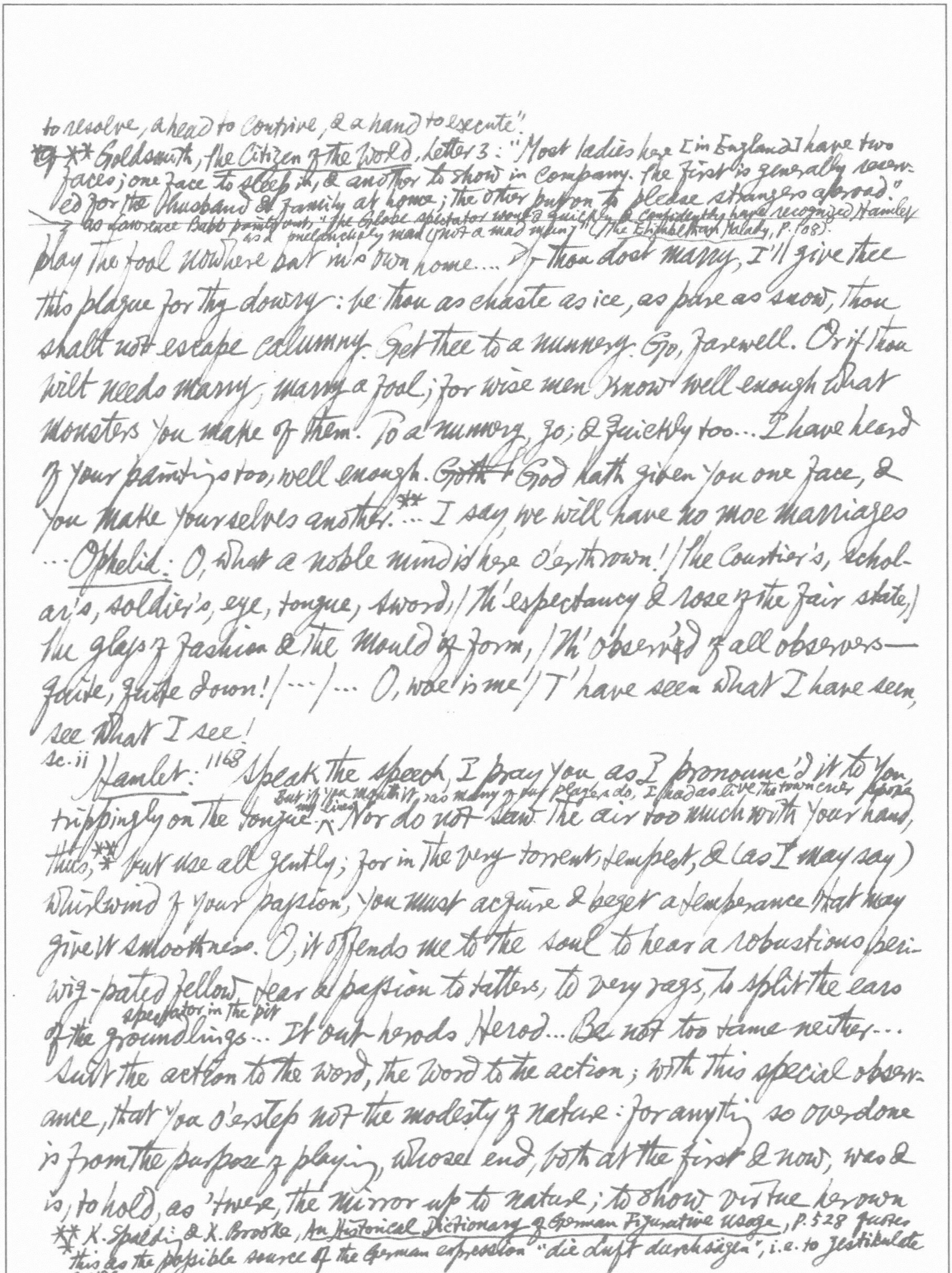
* J. R. Lowell in his essay "Hamlet" quotes very appositely in this connexion two passages from Dante: "E quale è quei che disvuol ciò che volle, / e per nuovi pensier cangia proposta, / sì che dal cominciar tutto si tolle; / tal mi fec' io in quella oscura costa: / perchè pensando consumai la impresa / che fu nel cominciar cotanto tosta" (*Inf.* II); "Chè sempre l'uomo in cui pensier rampolla / sopra pensier, da sè dilunga il segno, / perchè la foga l'un dell'altro insolla" (*Purg.* V$^{16-8}$). cf IV.iv, p. 1179]

** Gibbon, *Decline & Fall*, ch. 48: "In every deed of mischief he [Comenus] had a heart



to resolve, a head to contrive, & a hand to execute".

** Goldsmith, The Citizen of the World, Letter 3: "Most ladies here [in England] have two faces; one face to sleep in, & another to show in company. The first is generally reserved for the husband & family at home; the other put on to please strangers abroad."

→ as Lawrence Babb points out, "the Globe spectator would quickly & confidently have recognized Hamlet as a melancholy man (not a mad man)" (The Elizabethan Malady, p. 108).

play the fool nowhere but in's own home.... If thou dost marry, I'll give thee this plague for thy dowry: be thou as chaste as ice, as pure as snow, thou shalt not escape calumny. Get thee to a nunnery. Go, farewell. Or if thou wilt needs marry, marry a fool; for wise men know well enough what monsters you make of them. To a nunnery, go; & quickly too... I have heard of your paintings too, well enough. ~~Goth~~ God hath given you one face, & you make yourselves another.** ... I say we will have no moe marriages ... Ophelia: O, what a noble mind is here o'erthrown! / The courtier's, scholar's, soldier's, eye, tongue, sword, / Th'expectancy & rose of the fair state, / The glass of fashion & the mould of form, / Th'observ'd of all observers— quite, quite down! / ... / ... O, woe is me / T'have seen what I have seen, see what I see!

sc. ii Hamlet: 1168 Speak the speech, I pray you as I pronounc'd it to you, trippingly on the tongue. But if you mouth it, as many of our players do, I had as lief the town crier spoke my lines. Nor do not saw the air too much with your hand, thus,** but use all gently; for in the very torrent, tempest, & (as I may say) whirlwind of your passion, you must acquire & beget a temperance that may give it smoothness. O, it offends me to the soul to hear a robustious periwig-pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings... It out-herods Herod... Be not too tame neither... Suit the action to the word, the word to the action; with this special observance, that you o'erstep not the modesty of nature: for anything so overdone is from the purpose of playing, whose end, both at the first & now, was & is, to hold, as 'twere, the mirror up to nature; to show virtue her own

spectator in the pit

** K. Spalding & K. Brooke, An Historical Dictionary of German Figurative Usage, p. 528 quotes this as the possible source of the German expression "die Luft durchsägen", i.e. to gesticulate wildly.

feature, scorn her own image, & the very age & body of the time his form & pressure.* Now this overdone, or come tardy off, though it make the unskilful laugh, cannot but make the judicious grieve ... O, there be players that I have seen play, & heard others praise, & that highly (not to speak it profanely), that, neither having the accent of Christians, nor the gait of Christian, pagan, nor man, have so strutted & bellowed that I have thought some of Nature's journeymen had made men, & not made them well,** they imitated humanity so abominably... And let those that play your clowns speak no more than is set down for them.... that's villainous & shows a most pitiful ambition in the fool that uses it... Horatio, thou art e'en as just a man / As e'er my conversation encounter cop'd withal. *Horatio*: O, my dear lord! *Ham.*: Nay, do not think I flatter; / For what advancement may I hope from thee / ......? Why should the poor be flatter'd? / No, let the candied tongue lick absurd pomp, / And crook the pregnant hinges of the knee / Where thrift may follow fawning.... / ... / ... For thou hast been / As one, in suff'ring all, that suffers nothing; / A man that Fortune's buffets & rewards / Hast ta'en with equal thanks; ... / ... / ... Give me that man / That is not passion's slave ... / There is a play to-night / before the King / ... / Observe my uncle. If his hidden occulted guilt / Do not itself unkennel in one speech, / It is a damned ghost that we have seen, / And my imaginations are as foul / As Vulcan's smithy stithy ... / *King*: How fares our cousin Hamlet? *Ham.*: Excellent, i' faith; of

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* Cf Jonson, *Every Man out of his Humour*, Prologue: "Well, I will scourge those apes, / And to these courteous eyes oppose a mirror, / As large as the stage whereon we act." The phrase *imitatio vitae, speculum consuetudinis, imago veritatis*, ascribed by Donatus to Cicero, runs through all the Renaissance discussions of Comedy (J.E. Spingarn, *Lit. Crit. in the Renaissance*, rev. ed., p.104). It is twice Jonson, cited in *Don Quijote*; ditto III; (ed. Gn) Parte I, cap. 48, the Curate: "... porque habiendo de ser la comedia, según le parece á Tulio, espejo de la vida humana, ejemplo de las costumbres y imagen de la verdad"; Parte II, cap. 12, Quixote on "la Comedia": "poniéndonos un espejo á cada paso delante, donde se veen al vivo las acciones de la vida humana" (ed. F.R. Marín, IV, p.24 / & V, p.216). Cf end of the book

** cf *Decamerone* VI.6 (ed. Hoepli, p.391) on "i Baronci"; D. Provenzal, *Dizion. d. Immagini*, pp. 114-5.

*參劉敬叔異苑6袁乞事、聊齋志異8鬼妻 for instances of the husband who "doth protest too much." see (曲阿謝 (太平廣記322) 當順醫書從姆。) also 張岱瑯嬛文集4家傳、附傳:仲叔姬侍[illegible]以[illegible]叔父喪之,姬侍曰:奴何出作?張氏兒乎仲叔起坐呼試問之……甲申從問墓,率群妻姬侍[illegible]請曰:[illegible]人未曾造膝也 Ophelia 戲曰張

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the Chamelon's dish. I eat the air, promise-cramm'd… Lady, shall I lie in your lap?…[1170] Ophelia: I think nothing, my lord. Ham.: That's a fair thought to lie between maid's legs… What should a man do but be merry? For look you how cheerfully my ~~other~~ mother looks, & my father died within's two hours. Oph.: Nay, 'tis twice two months, my lord. Ham.: So long?… O heavens! die two months ago, & not forgotten yet?… Is this the prologue…? Oph.: 'Tis brief, my lord. Ham.: As woman's love… [The Play:] "Queen:…/ In second husband let me be accurst!/ None wed the second but who kill'd the first./…/ The instances that second marriage move/ Are base respects of thrift, but none of love./ A second time I kill my husband dead/ When second husband kisses me in bed. King: I do believe you think what now you speak;/ But what we do determine oft we break./ Purpose is but the slave to memory,/ Of violent birth, but poor validity;/[1171] Which now, like fruit unripe, sticks on the tree,/ But fall unshaken when they mellow be./…/ So think thou wilt no second husband wed;/ But die thy thoughts when thy first lord is dead*." Ham.: Madam, how like you this play? Queen: The lady doth protest too much, methinks… King: What do you call the play? Ham.: "The Mousetrap"… Your Majesty, & we have free souls, it touches us not. Let the gall'd jade winch: our withers are unwrung… Begin, murtherer. Pox, leave thy damnable faces, & begin!…[1172] You [→ Guildenstern] would pluck out the heart of my mystery… Do you see yonder cloud that's almost in shape of a camel? Polonius: By th' mass, & 'tis like a camel indeed. Ham.: Methinks it is like a weasel.

藝文類聚[illegible] John Ford, Royall Lady V.ii Calantha: "Be such mere women, who with shrieks & out-cries / can vow a present end to all their sorrows, / Yet live to vow new pleasures, & outlive them?"

[illegible]姬侍曰[illegible]即鬼即夫[illegible]不張氏[illegible]紅樓夢1回好了歌:君生日日說恩情,君死又隨人去了。仲長統昌言(全後漢文89)婦人[illegible]人著適他士

*cf. Macbeth, V. i (p. 1140). ° very Hamletish, too! The lack of what Lowell calls "the unity of purpose" cf. West, p. 9: "I sometimes said to them, 'But you are not speaking of Hamlet at all, you are talking of Oblomov.' Hamlet was cruel as well as sensitive, impulsive as well as thoughtful, & though melancholy he was coarse as any barroom drunk. These less

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Pol.: It is back'd like a weasel. Ham.: Or like a whale. Pol.: Very like a whale. Ham.: ... 1173 They fool me to the top of my bent...

sc. iii 1173 Rosencrantz: The single & peculiar life is bound / With all the strength & armour of the mind / To keep itself from noyance harm; but much more / That spirit upon whose weal depends & rests / The lives of many. The cease death of majesty / Dies not alone, but like a gulf doth draw / What's near it with it. It's a massy wheel, / Fix'd on the summit of the highest mount, / To whose huge spokes ten thousand lesser things / Are mortis'd & adjoin'd; which when it falls, / Each small annexment, petty consequence, / Attends the boist'rous ruin. Never alone / Did the King sigh, but with a general groan.... Polonius: My lord, he's going to his mother's closet. / Behind the arras I'll convey myself / To hear the process... King: O, my offence is rank, it smells to heaven; /... /... Pray can I not, / Though inclination be as sharp as will. / My stronger guilt defeats my strong intent, / And, like a man to double business bound, / I stand in pause where I shall first begin, / And both neglect.° What if this cursed hand / Were thicker than itself with brother's blood, / Is there not rain enough in the sweet heavens / To wash it white as snow?* ... / ... / And what's in prayer but this twofold force, / To be forestalled ere we come to fall, / Or pardon'd being down? Then I'll look up; / My fault is past. But, O, what form of prayer / Can serve my turn? "Forgive me my foul murther"? / That cannot be; since I am still possess'd / Of those effects for which I did the murther — / My crown, mine own ambition

attractive traits have been traced through the play by Salvador de Madariaga." P. 63: "Coleridge was so patently anxious to see a procrastinating tendency in Hamlet that one of his friends said about his lecture on the subject, 'This is a satire on himself'; to which Crabb Robinson

& my Queen. / May one be pardon'd & retain th' offence? / In the corrupted currents of this world / Offence's gilded hand may shove by justice, / And oft 'tis seen the wicked prize itself / Buys out the law; but 'tis not so above.) … / Try what repentance can. What can it not? / Yet what can it when one cannot repent? / … / 1174 Bow, stubborn knees; … / … / All may be well. Hamlet: Now might I do it pat, now he is praying; / And now I'll do't. And so he goes to heaven, / And so am I reveng'd. … / … To take him in the purging of his soul … / He took my father grossly, full of bread, / With all crimes broad blown, as flush as May; / … / When he is drunk asleep; or in his rage; / Or in th' incestuous pleasure of his bed; / At gaming, swearing, or about some act / That has no relish of salvation in't — / Then trip him, that his heels may kick at heaven, / And that his soul may be as damn'd & black / As hell, where it goes*. … King: My words fly up, my thoughts remain below. / Words without thoughts never to heaven go.

sc. iv

Queen: … Help, ~~ho~~ help, ho! Polonius [behind the arras]: What, ho! help, help, help! Hamlet [draws]: How now? a rat? … / … / Thou wretched, rash, intruding fool, farewell! / I took thee for thy better. Take thy fortune. / … / 1175 Look here upon this picture, & on this, / The counterfeit presentment of two brothers.8 / … / … Have you eyes? / You cannot call it love; for at your age / The heyday in the blood is tame, it's humble, / And waits upon the judgment … / … / O shame! Where is thy blush? Rebellious hell, / If thou canst mutiny / mutine in a matron's bones, / To flaming youth let virtue be as wax / And melt in her own fire … / … / … Nay, but to live / In the rank

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objection: "No, it is an elegy."
* Lowell in his essay "Hamlet" cites this as an instance of Hamlet's inability "to bring himself to act" & calls Hamlet's reasoning an "excuse". But cf. Story, Roba di Roma, II p. 224: "'Ch'un accidente te piglia!' is the most terrible imprecation that ever came from the lips of a Catholic; for its real meaning is, 'May so sudden a death strike you, that you may have no chance of absolution by the priest, & so go down to hell.'" cf. I.v, V.ii; see end.

8 Rebecca West, ib. p. 14: "Hamlet simply tells his mother that she is behaving reprehensibly in living with Claudius, not because he had murdered her

^That monster, custom, who all sense doth eat / Of habits evil, is angel yet in this, /
That to the use of actions fair & good / He likewise gives a frock or livery, / That
aptly is put on. [cf. B. Russell, *Hist. of West. Philos.*, p. 196 quotes this passage to illustrate the
Aristotelian view that being compelled to acquire good habits, we shall come to
find pleasure in performing good actions.]

defiled with sweat
sweat of an enseamed bed, / Stew'd in corruption, honeying & making love /
Over the nasty sty! --- /... / A murtherer & a villain! /... / A King of ~~patches~~
& shreds & patches! — ... Queen: Alas, how is't with you, / That you do
bend your eye on vacancy, / And with th' incorporal air do hold discourse
/ Forth at your eyes your spirits wildly peep; / And, as the sleeping soldiers
in th' alarm, / Your bedded hairs, like life in excrements, / Start up &
stand an end ... Ham: 1176 Do you see nothing there? Queen: Nothing at all;
... Ham: ... / My father, in his habit as he liv'd! / ... Queen: This is the
very coinage of your brain. / This bodiless creation ecstasy / Is very
cunning in. Ham: Ecstasy? / My pulse as yours doth temperately keep
time / And makes as healthful music ... / ... / Lay not that flattering
unction to your soul, / That not your trespass but my madness speaks,
/ It will but skin & film the ulcerous place, / Whiles rank corruption,
mining all within, / Infects unseen. Confess yourself to heaven; / ... / ... Forg-
ive this my virtue; / For in the fatness of these pursy times / Virtue itself
of vice must pardon beg / ... Queen: O Hamlet, thou hast cleft
my heart in twain. Ham: O, throw away the worser part of it, / And live
the purer with the other half. / Good night — but go not to my uncle's
bed. / Assume a virtue, if you have it not. /^/ --- Refrain to-night, / And
that shall lend a kind of easiness / To the next abstinence; the next
more easy; / For use almost can change the stamp of nature / ... / I
must be cruel, only to be kind; / Thus bad begins, & worse remains
behind. / ... / Let the bloat King tempt you again to bed; / Pinch wanton
dead husband & his own brother, but because he was not so good-looking as her dead husband".

filthy

on your cheek; call you his mouse; / And let him, for a pair of reechy kisses, / Or paddling in your neck with his damn'd fingers, / Make you to ravel all this matter out, / That I essentially am not in madness, / But mad in craft.* 'Twere good you let him know; / ... / For 'tis the sport to have the engineer / Hoist with his own petard...

Wm Hawkins: "To a Worm which the Author accidentally trode upon": "Let vengeance seek thee / Then thine exit cheer, / Nor at thy fate repine; / Legions of worms (who knows how soon?) / Shall feast on me, & mine" Cf. Hopkins, The Poet Laureate (p. 96)

ACT IV

sc.i 1177

King: ... How does Hamlet? Queen: Mad as the sea & wind when both contend / Which is the mightier. In his lawless fit, / Behind the arras hearing something stir, / Whips out his rapier, cries "A rat, a rat!" / And in this brainish apprehension kills / The unseen good old man. King: O heavy deed! / It had been so with us, had we been there. / His liberty is full of threats to all— / To you yourself, to us, to everyone.

sc.ii

Rosencrantz: What have you done, my lord, with the dead body? Ham.: Compounded it with dust, whereto 'tis kin.... Ros.: Take you me for a sponge, my lord? Ham.: Ay, sir; that soaks up the King's countenance, his rewards, his authorities... He keeps them, like an ape, in the corner of his jaw; first mouth'd, to be last swallowed. When he needs what you have glean'd, it is but squeezing you &, sponge, you shall be dry again. Ros: I understand you not, my lord. Ham.: I am glad of it. A knavish speech sleeps in a foolish ear.

sc.iii

King: 1178 ... ~~Desperate~~ Diseases desperate grown / By desperate appliance are reliev'd, / Or not at all... / Now, Hamlet, where's Polonius? Hamlet: At supper. King: At supper? Where? Ham.: Not where he eats, but where he is eaten. A certain convocation of politic worms are

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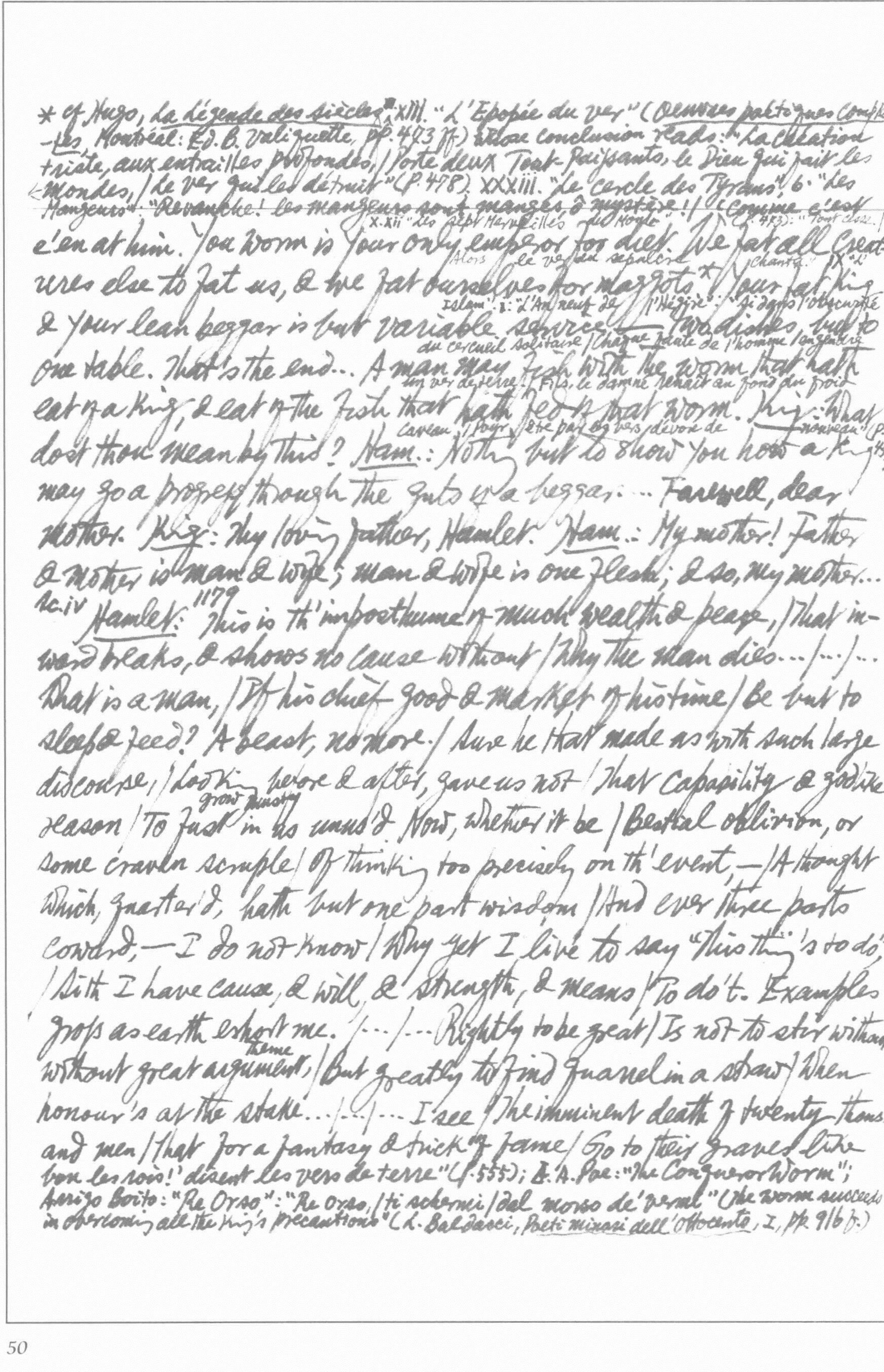
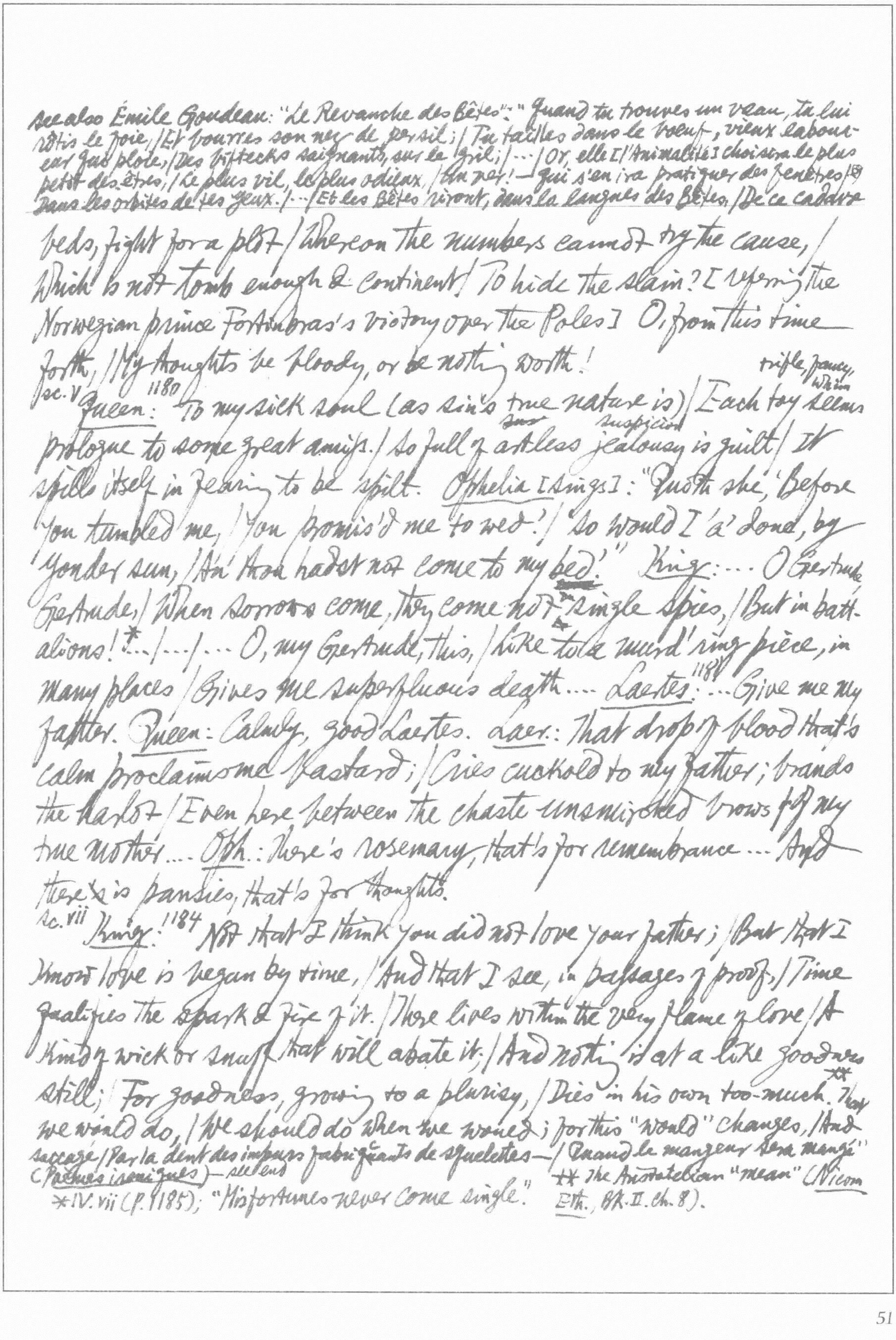
*cf Mario Praz, the Flaming Heart, p.125 on "'politic' madness" which was first employed on the stage by Kyd, in the character of Hieronimo in the Spanish Tragedy. / Macchiavelli, Discorsi, III.ii: "Come egli è cosa sapientissima simulare in tempo la pazzia"; cf I Samuel, XXI.12-14.



* cf Hugo, La Légende des siècles, XIII. "L'Épopée du ver" (Oeuvres poétiques complè-
-tes, Montréal: Éd. B. Valiquette, pp. 473 ff.) whose conclusion reads: "La Création
triste, aux entrailles profondes, / Porte deux Tout-Puissants, le Dieu qui fait les
Mondes, / Le ver qui les détruit" (p. 478). XXXIII. "Le Cercle des Tyrans", 6: "Les
Mangeurs": "Revanche! les mangeurs sont mangés ô mystère! / Comme c'est
X. XII "Les Sept Merveilles du Monde" (p. 473): "Tout clos. /
e'en at him. Your worm is your only emperor for diet. We fat all creat-
Alors le ver du sépulcre chanta." IX. "L'
ures else to fat us, & we fat ourselves for maggots.* Your fat king
Islam", 3: "L'An neuf de l'Hégire": "Si dans l'obscurité
& your lean beggar is but variable service, two dishes, but to
du cercueil solitaire / Chaque faute de l'homme engendre
one table. That's the end... A man may fish with the worm that hath
un ver de terre. / Fils, le damné renaît au fond du froid
eat of a king, & eat of the fish that hath fed of that worm. King: What
caveau / Pour être par les vers dévoré de nouveau" (p. 455).
dost thou mean by this? Ham.: Nothing but to show you how a king
may go a progress through the guts of a beggar. ... Farewell, dear
mother. King: Thy loving father, Hamlet. Ham.: My mother! Father
& mother is man & wife; man & wife is one flesh; & so, my mother...
Sc. iv Hamlet: 1179 This is th'imposthume of much wealth & peace, / That in-
ward breaks, & shows no cause without / Why the man dies... /.../...
What is a man, / If his chief good & market of his time / Be but to
sleep & feed? A beast, no more. / Sure he that made us with such large
discourse, / Looking before & after, gave us not / That capability & godlike
grow mouldy
reason / To fust in us unus'd. Now, whether it be / Bestial oblivion, or
some craven scruple / Of thinking too precisely on th'event, — / A thought
which, quarter'd, hath but one part wisdom / And ever three parts
coward, — I do not know / Why yet I live to say "This thing's to do",
/ Sith I have cause, & will, & strength, & means / To do't. Examples
gross as earth exhort me. /.../... Rightly to be great / Is not to stir without
theme
without great argument, / But greatly to find quarrel in a straw / When
honour's at the stake... /.../... I see / The imminent death of twenty thous-
and men / That for a fantasy & trick of fame / Go to their graves like
bon les rois!" disent les vers de terre" (p. 555); E. A. Poe: "The Conqueror Worm";
Arrigo Boito: "Re Orso": "Re Orso, / ti schermi / dal morso de' vermi" (the worm succeeds
in overcoming all the king's precautions" (L. Baldacci, Poeti minori dell'Ottocento, I, pp. 916 f.)



see also Émile Goudeau: "Le Revanche des Bêtes": "Quand tu trouves un veau, tu lui
rôtis le foie, / Et bourres son nez de persil; / Tu tailles dans le boeuf, vieux labour-
eur qui ploie, / Des biftecks saignants, sur le gril; / ... / Or, elle [l'Animalité] choisira le plus
petit des êtres, / Le plus vil, le plus odieux, / Un ver! — qui s'en ira pratiquer des fenêtres /
Dans les orbites de tes yeux. / ... / Et les Bêtes riront, dans la langues des Bêtes, / De ce cadavre

beds, fight for a plot / Whereon the numbers cannot try the cause, /
Which is not tomb enough & continent / To hide the slain? [referring the
Norwegian prince Fortinbras's victory over the Poles] O, from this time
forth, / My thoughts be bloody, or be nothing worth!
trifle, fancy,
whim
sc. V Queen:1180 To my sick soul (as sin's true nature is) / Each toy seems
sus suspicion
prologue to some great amiss. / So full of artless jealousy is guilt / It
spills itself in fearing to be spilt. Ophelia [Sings]: "Quoth she, 'Before
you tumbled me, / You promis'd me to wed.' / 'So would I 'a' done, by
yonder sun, / An' thou hadst not come to my bed.'" King: ... O Gertrude,
Gertrude, / When sorrows come, they come not single spies, / But in batt-
alions!* ... / ... / ... O, my Gertrude, this, / Like to a murd'ring piece, in
many places / Gives me superfluous death.... Laertes:1181 ... Give me my
father. Queen: Calmly, good Laertes. Laer.: That drop of blood that's
calm proclaims me bastard; / Cries cuckold to my father; brands
the harlot / Even here between the chaste unsmirched brows of my
true mother.... Oph.: There's rosemary, that's for remembrance ... And
there is pansies, that's for thoughts.
sc. vii King:1184 Not that I think you did not love your father; / But that I
know love is begun by time, / And that I see, in passages of proof, / Time
qualifies the spark & fire of it. / There lives within the very flame of love / A
kind of wick or snuff that will abate it; / And nothing is at a like goodness
still; / For goodness, growing to a plurisy, / Dies in his own too-much.** That
we would do, / We should do when we would; for this "would" changes, / And

saccagé / Par la dent des impurs fabricants de squelettes— / Quand le mangeur sera mangé"
(Poèmes ironiques) — see end

*IV. vii (p. 1185); "Misfortunes never come single."

** The Aristotelian "mean" (Nicom. Eth., Bk. II. ch. 8).

* Young, Night Thoughts, III. 63: "Woes cluster. Rare are solitary woes; / They love a train; they tread each other's heel."

∞ West, p.15: "We have certainly put Ophelia into the wrong category & into the wrong century. She was not a chaste young woman. That is shown by her tolerance of Hamlet's obscene conversation. If that were the custom of the time Romeo & Juliet, Beatrice & Benedick, Miranda & Ferdinand,

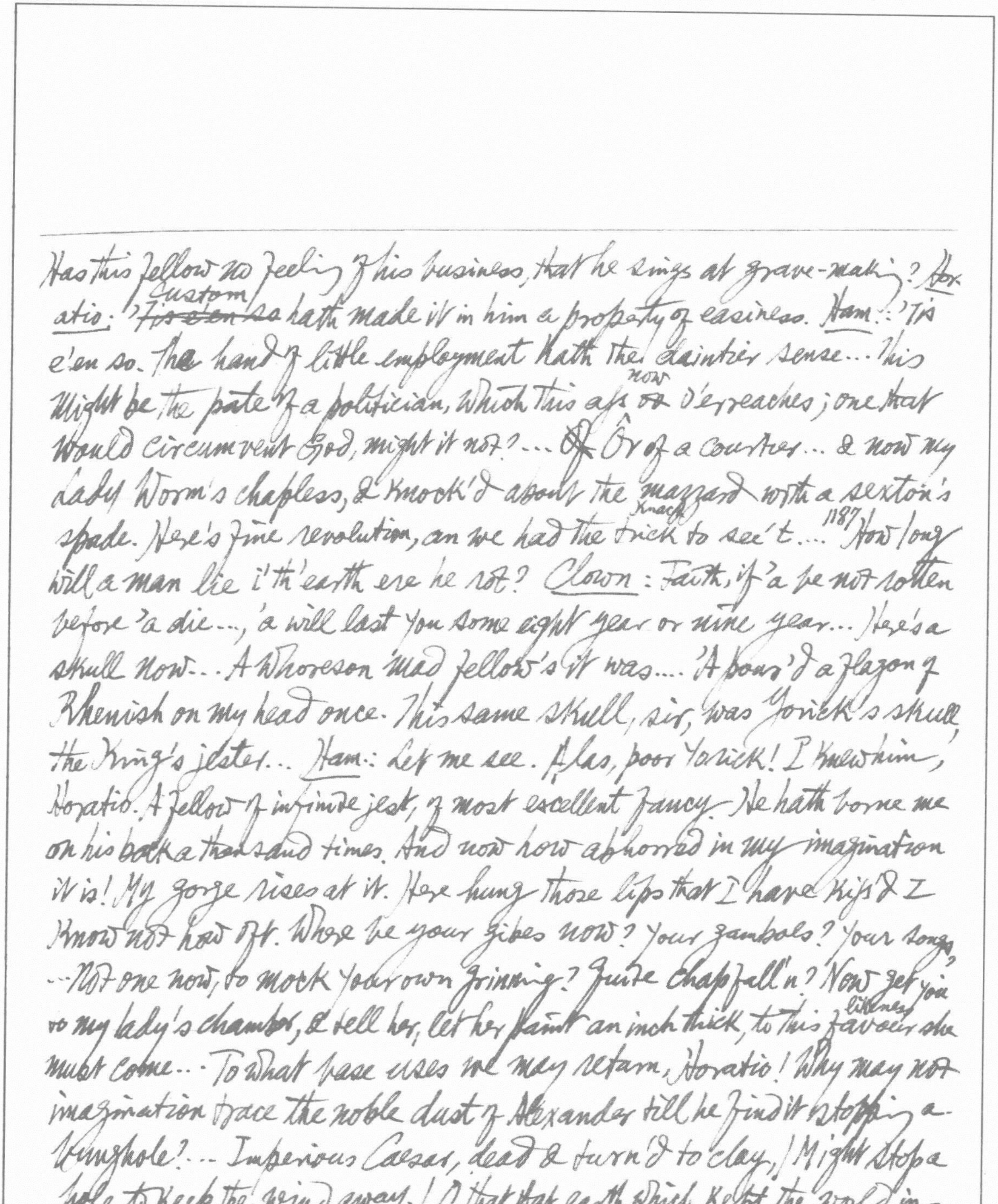
hath abatements & delays as many / As there are tongues, are hands, are accidents; / And then this "should" is like a spendthrift sigh, / That hurts by ~~&~~ easing. / But to the quick o' th' ulcer! / Hamlet comes back... Laertes: To cut his throat i' th' church! / ... / And for that purpose I'll anoint my sword. / I bought an unction of a mountebank, / So mortal that, but dip a knife in it, / Where it draws blood no cataplasm so rare, / Collected from all simples that have virtue / Under the moon, can save the thing from death / This is but scratch'd withal... 1185 Queen: One woe doth tread upon another's heel, / So fast they follow.* Your sister's drown'd, Laertes. / ... / There is a willow grows aslant a brook, / That shows his hoar leaves in the glassy ~~brook~~ stream. / ... / There on the pendent boughs her coronet weeds / Clamb'ring to hang, an envious sliver broke, / When down her weedy trophies & herself / Fell in the weeping brook. Her clothes spread wide / And, mermaid-like, awhile they bore her up; / Which time she chaunted snatches of old tunes, / As one incapable of her own distress, / Or like a creature native & indued / Unto that element; but long it could not be, / Till that her garments, heavy with their drink, / Pull'd the poor wretch from her melodious lay / To muddy death.∞ ... Laert.: Too much of water hast thou, poor Ophelia, / And therefore I forbid my tears...

ACT V

sc. i 1185

Clown: Is she to be buried in Christian burial when she wilfully seeks her own salvation?... 1186 Cudgel thy brains no more about it, for your dull ass will not mend his pace with ~~meeting~~ beating. [digs & sings]... Ham-

Antony & Cleopatra, would have talked obscenely together"; pp. 18-20: "No line in the play [illegible] suggests that she felt either passion or affection for Hamlet... she did not kill herself at all. The Queen describes her drowning as an accident. That she drowned herself is started



Has this fellow no feeling of his business, that he sings at grave-making? Horatio: Custom ~~'Tis e'en so~~ hath made it in him a property of easiness. Ham.: 'Tis e'en so. ~~Tha~~ The hand of little employment hath the daintier sense... This might be the pate of a politician, which this ass now ~~or~~ o'erreaches; one that would circumvent God, might it not?... ~~Of~~ Or of a courtier... & now my Lady Worm's chapless, & knock'd about the mazzard with a sexton's spade. Here's fine revolution, an we had the trick knack to see't.... 1187 How long will a man lie i'th'earth ere he rot? Clown: Faith, if 'a be not rotten before 'a die..., 'a will last you some eight year or nine year... Here's a skull now... A whoreson mad fellow's it was.... 'A pour'd a flagon of Rhenish on my head once. This same skull, sir, was Yorick's skull, the King's jester... Ham.: Let me see. Alas, poor Yorick! I knew him, Horatio. A fellow of infinite jest, of most excellent fancy. He hath borne me on his back a thousand times. And now how abhorred in my imagination it is! My gorge rises at it. Here hung those lips that I have kiss'd I know not how oft. Where be your gibes now? Your gambols? Your songs, ...Not one now, to mock your own grinning? Quite chapfall'n? Now get you to my lady's chamber, & tell her, let her paint an inch thick, to this favour likeness she must come... To what base uses we may return, Horatio! Why may not imagination trace the noble dust of Alexander till he find it stopping a bunghole?... Imperious Caesar, dead & turn'd to clay, / Might stop a hole to keep the wind away. / O, that that earth which kept the world in awe / Should patch a wall t'expel the winter's flaw!... 1188 Queen [Scatt-ers definitely only by two people: the clowns in the graveyard, typical examples of the idiot groundlings gorged on false humour!!

*In scuffling, Hamlet & Laertes unwittingly change rapiers
^ Grop'd I to find out them; had my desire, |...| making so bold (My fears forgetting manners) to unseal | their grand commission; where I found, Horatio (O royal knavery!) an exact command, | Larded with many several sorts of reasons, |...| That, on the supervise, no leisure bated, | No, not to stay the grinding of the axe, | My head should
flowers] Sweets to the sweet! farewell. | I hop'd thou shouldst have been my Hamlet's wife; | I thought thy bride-bed to have deck'd, sweet maid, | And not have strew'd thy grave. Laertes: ... | ... Hold off the earth awhile, | Till I have caught her once more in mine arms... Hamlet: I lov'd Ophelia. Forty thousand brothers | Could not (with all their quantity of love) Make up my sum. | ... | To outface me with leaping in her grave? | Be buried quick with her, & so will I. | ...

sc. ii Hamlet: 1189 ... Rashly— | And prais'd be rashness for it; let us know, | Our indiscretion sometimes serves us well | When our deep plots do pall; & that should learn us | There's a divinity that shapes our ends, | Rough-hew them how we will— | ... x I once did hold it, as our politicians statists do, | A baseness to write fair, & labour'd much | How to forget that learning; but, sir, now | It did me yeoman's service... ^^ Osric: 1192 A hit, a very palpable hit... Queen: He's fat, & scant of breath... Osr.. How is't, Laertes? Laertes: Why, as a woodcock to mine own springe, Osric. | I am justly kill'd with mine own treachery*... Ham: 1193 ... Horatio, I am dead; | Thou liv'st; report me & my cause aright | To the unsatisfied... | ... | If thou didst ever hold me in thy heart, | Absent thee from felicity awhile, | And in this harsh world draw thy breath in pain, | To tell my story... | ... | ... the rest is silence.

King Lear

1195 [The old play The True Chronicle History of King Leir (1594), based upon the legend recorded by Geoffrey of Monmouth, Holinshed, & others, ends happily

be struck off |...|... I sat me d| Devis'd a new commission; wrote it fair.
^^ An earnest conjuration from the King, |...| He should the bearers put to sudden death, |

Not shriving time allowed. — i.e. a "Bellerophon's letter" of "六度集經" 卷45 四姓賢子因緣. West, p. 24: "Shakespeare ... presents Hamlet as a bad man, because he force ~~rejoices~~ makes rejoice at the thought of murdering men who had not made their peace with God" [referring to III. iii & this scene.]

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with the triumph of Cordelia & the reinstatement of Lear. 1196 Lear's madness is also Shakespear's own invention.]

ACT I.

sc. i 1197

Kent: Is not this your son, my lord? Gloucester: His breeding, sir, hath been at my charge. I have so often blush'd to acknowledge him that now I am braz'd to't. K.: I cannot conceive you. G.: Sir, this young fellow's mother could; whereupon she grew round-womb'd, & had indeed, sir, a son for her cradle ere she had a husband for her bed. Do you smell a fault? K.: I cannot wish the fault undone, the issue of it being so proper. G.: But I have, sir, a son by order of law... Though this knave came something saucily into the world before he was sent for, yet was his mother fair, there was good sport at his making, & the whoreson must be acknowledged.... Lear: ... Know we have divided / In three our kingdom; & 'tis our fast intent / To shake all cares & business from our age, / Conferring them on younger strengths while we / Unburthen'd crawl toward death.... / ... / 1198 Tell me, my daughters / ... / Which of you shall we say doth love us most? ... Goneril: Sir, I love you more than words can wield the matter; / ... / A love that makes breath poor, & speech unable. / ... Cordelia: What shall Cordelia speak? Love & be silent.... Regan: Sir, I am made / Of the selfsame metal that my sister is, / And prize me at her worth... Lear: ... Now, our joy, / Although the last, not least; ... / ... / What can you say to draw / A third more opulent than your sisters? Speak. Cordelia: Nothing, my lord. Lear: Nothing? Cor.: Nothing. Lear: Nothing can come of

nothing. Speak again. Cor.: Unhappy that I am, I cannot heave / My heart
into my mouth... Lear: How, how, Cordelia? Mend your speech a little, /
Lest it may mar Your fortunes. Cor.: ... / Why have my sisters husbands,
if they say / They love you all? Haply, when I shall wed, / That lord whose hand
must take my plight shall carry / Half my love with him, half my care & duty. / Sure
I shall never marry like my sisters, / To love my father all. Lear: ... / Here
I disclaim all my paternal care, / Propinquity & $\overset{\text{identity}}{\text{property}}$ of blood, / And as a
stranger to my heart & me / Hold thee from this for ever. The barbarous Scythian
/ Or he that makes his $\overset{\text{offspring}}{\text{generation}}$ messes / To gorge his appetite, shall to my
bosom / Be as well neighbour'd, pitied, & reliev'd, / As thou my sometime
daughter. K.: Good my liege — Lear: Peace, Kent! / Come not between the
dragon & his wrath. / ... / ... Cornwall & Albany, / With my two daughters'
dowers digest this third; / Let pride, which she calls plainness, marry her. / ... / ...
1199 Ourself, by monthly course, / With reservation of an hundred knights, / By
You to be sustain'd, shall our abode / Make with you by due turns. Only we
still retain / The name, & all th' $\overset{\text{honors}}{\text{additions}}$ to a king .... K.: Kill thy
physician, & the fee bestow / Upon the foul disease... 1200 Cor.: I do yet beseech
Your Majesty, / If for I want that glib & oily art / To speak & purpose not,
since what I well intend, / I'll do't before I speak — that You make known
/ It is no vicious blot, murther, or foulness, / No unchaste action or dis-
honoured step, / That hath depriv'd me of your grace & favour; / ... Duke of Burgundy
: I am sorry then You have so lost a father / That You must lose a
husband... King of France: Fairest Cordelia, that art most rich, being poor; / Most

choice, forsaken; & most lov'd despis'd!... *Lear*: Thou hast her, France;...|... for we| Have no such daughter...|... therefore be gone| Without our grace, our love, our benison... *Cor.*: ...Use well our father.|... *Goneril*: Prescribe us not our duties...! 120| *Regan*: 'Tis the infirmity of his age... *Gon.*: The best & soundest of his time hath been but rash; then must we look to receive from ~~him~~ his age, not alone the imperfections of long-ingraffed condition, but therewithal the unruly waywardness that infirm & choleric years bring with them.

sc. ii *Edmund [the Bastard]*: 120| ...Why bastard? wherefore base?| When my dimensions are as well compact,| My mind as generous, & my shape as true,| As honest madam's issue?...|...| Who, in the lusty stealth of nature, take| More composition & fierce quality| Than doth, within a dull, stale, tired bed,| Go to th' creating a whole tribe of fops| Got 'tween asleep & wake?* Well then,| Legitimate Edgar, I must have your land.|...| Well, my legitimate, if this letter speed,| And my invention thrive, Edmund the base| Shall top th' legitimate... *Gloucester*: What paper were you reading? *Edm.*: Nothing, my lord. *Glou.* ...the quality of nothing hath not such need to hide itself. Let's see... "I begin to find an idle & fond bondage in the oppression of aged tyranny, who sways, not as it hath power, but as it is suffer'd..." Hum! Conspiracy?... 120^2 *Edm.*: ...But I have heard him oft maintain it ~~to~~ be fit that, sons at perfect age, & fathers declining, the father should be as ward to the son, & the son manage his revenue... I will place you where you shall hear us confer of this & by an auricular assurance have your satisfaction... ~~This is the excellent foppery of the world, that, when~~ *Glou.*: These late eclipses in the sun & moon portend no good to us... Love cools, friendship falls off, brothers divide. In cities, mutinies; in countries, discord; in palaces, treason;

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* J. Dunlop, *The Hist. of Fiction*, 4th ed. p.61: "Bastardy... was in peculiar reputation. The most renowned knights of chivalry, as Roland & Amadis, were illegitimate"; p.158: "Like many other heroes of Spanish romances, the knight who gives name to [*Libro del famoso cavallero Palmerin de Oliva*] was of illegitimate birth". A jeune-France exclaimed: "Ah! tonnerre et sang! Pourquoi suis-je légitime? Pourquoi ne suis-je pas bâtard?" (Ch. Maigron, *Le Romantisme et les Moeurs*, p.104) "Love-child" is a pretty phrase, telling of an embrace that was not compulsory" (Rachel Annand Taylor, *Leonardo the Florentine*, p.12)

*cf I Henry IV, III.i (p.682).

& the bond crack'd 'twixt son & father. This villain of mine comes under the prediction... We have seen the best of our time... Edm.: This is the excellent foppery of the world, that, when we are sick in fortune, often the surfeit of our own behaviour, we make guilty of our disasters the sun, the moon, & the stars*; as if we were villains on necessity; fools by heavenly compulsion; knaves, thieves, & treachers by spherical predominance; drunkards, liars, & adulterers by an enforc'd obedience of planetary influence; & all that we are evil in, by a divine thrusting on. An admirable evasion of whoremaster man, to lay his goatish disposition to the charge of a star! ... and pat! he [Edgar] comes, like the catastrophe of the old comedy...

sc. iii Goneril:^{1203} ... Idle old man, / That still would manage those authorities / That he hath given away! Now, by my life, / Old fools are babes again...

sc. iv Kent [disguised]:^{1204} I can keep honest counsel, ride, run, mar a curious tale in telling it & deliver a plain message bluntly. That which ordinary men are fit for, I am qualified in, & the best of me is diligence. Lear: How old art thou? Kent: Not so young, sir, to love a woman for singing, nor so old to dote on her for anything. I have years on my back forty-eight.... Lear: ... Who am I, sir? Oswald the Steward: My lady's father! Lear: "My lady's father"? My lord's knave! You whoreson dog, you slave! you cur! Osw.: I am none of these... Lear: Do you ~~bandy~~ bandy looks with me, you rascal?... Fool:^{1205} Have more than thou showest, / Speak less than thou knowest, / Lend less than thou owest, / ... Leave thy drink & thy whore, / And keep in-a-door, / And thou shalt have

More / Than two tens to a score ... Dost thou know the difference, my boy, between a bitter fool & sweet fool? ... Lear: Dost thou call me fool? Fool: All thy other titles thou hast given away; that thou wast born with. ... Thou wast a pretty fellow when thou hadst no need to care for her frowning. Now thou art an O without a figure*... 1206 May not an ass know when the cart draws the horse?** ... Lear: Degenerate bastard [Goneril], I'll not trouble thee; / Yet have I left a daughter ... / ... / ... O Lear, Lear, Lear! / Beat at this gate that let thy folly in / And thy dear judgment out [strikes his head]! Go, go, my people. / ... / Hear, Nature, hear! dear goddess, hear! / Suspend thy purpose, if thou didst intend / To make this creature fruitful. / 1207 Into her womb convey sterility; / Dry up in her the organs of increase; / ... / ... If she must teem, / Create her child of spleen, that it may live / And be a thwart perverse disnatur'd torment to her. / Let it stamp wrinkles in her brow of youth, / With cadent tears fret channels in her cheeks, / Turn all her mother's pains & benefits / To laughter & contempt, that she may feel / How sharper than a serpent's tooth it is / To have a thankless child! ... / ... / ... I am asham'd / That thou hast power to shake my manhood thus; / That these hot tears, which break from me perforce, / Should make thee worth them ... / ... / ... Old fond ~~tears~~ eyes, / Beweep this cause again, I'll pluck ye out, / And cast you, with the waters that you lose, / To temper clay. Yea, is it come to this? / Let it be so. Yet have I left a daughter, / Who I am sure is kind & comfortable ... Albany: Striving to be better, oft we mar what's well.***

sc. V 1208

Fool: ... I can tell why a snail has a house. Lear: Why? Fool: Why, to

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* See The Winter's Tale, I. ii, Polixenes (p. 434) marginalia.

** Cf. The Oxf. Dict. of Eng. Proverbs, p. 540: "To set the cart before the horse"; i.e. to reverse the natural or proper order. But 禮記學記. 始駕馬者反之. 車在馬前. 孔穎達正義. 今將馬子繫隨車後而行……所以然者. 此駒既未曾駕車. 若忽駕之. 必有驚奔. 今以大馬牽車於前. 而繫駒于後. 使此駒日日見車之行. 意駒慣習而後駕之不復驚也.

*** Cf. Sonnets, no. 103: "Were it not sinful then, striving to mend, / To mar the subject that before was well" (p. 1510). K. Spalding & K. Brooke, An Historical Dict. of German Figurative Usage, p. 274-8 quotes Lear in connexion with "das Bessere ist der Feind des

~~put's hea~~ Guten", "le mieux est l'ennemi du bien", "il meglio è il nemico del bene", & states that Büchmann, Geflügelte Worte, 27te Aufl., ergänzt von A. Langen assumed Italian origin on account of Voltaire's La Bégueule: "Dans ses écrits un sage Italien, / Dit que le mieux est l'ennemi du bien". They have overlooked that Samuel Butler had quoted the Italian original from Voltaire's Dictionnaire philosophique, art. "Art Dramatique", à propos of Shakespeare's sonnet (H. F. Jones, Samuel Butler, II, p. 334).

put's head in; not to give it away to his daughters, & leave his horns without a case.... Lear: O, let me not be mad, not mad, sweet heaven! / Keep me in temper; I would not be mad!

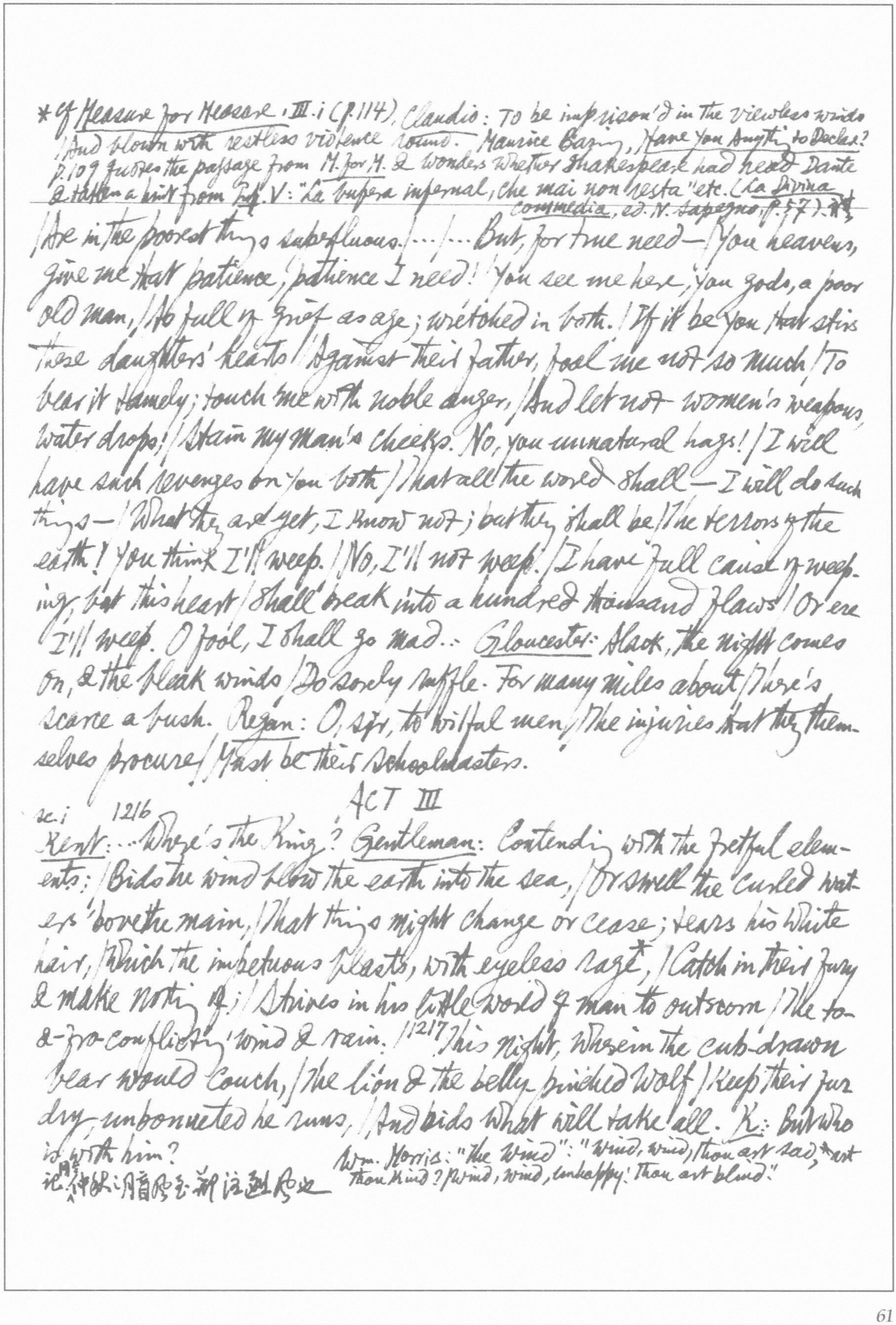
ACT II.

sc. ii

Kent: [1210] A knave; a rascal; an eater of broken meats;... one that wouldst be a bawd in way of good service, & art nothing but the composition of a knave, beggar, coward, pander, & the son & heir of a mongrel bitch... [1211] Cornwall: Why dost thou call him knave? What is his fault? K.: His countenance likes me not. Corn.: No more perchance does mine, or his, or hers. K.: Sir, 'tis my occupation to be plain. / I have seen better faces in my time / Than stands on any shoulder that I see / Before me at this instant.... Corn.: Fetch forth the stocks!

sc. iv

Lear: [1212] What's he that hath so much thy place mistook / To set thee here? K. Kent:... your son & daughter. Lear: No. K.: Yes. Lear: No, I say. K.: I say yea. Lear: No, no, they would not! [1213] K.: Yes, they have. Lear: By Jupiter, I swear no! K.: By Juno, I swear ay!... Lear:... / Hysterica passio! Down, thou climbing sorrow! / Thy element's below! /.../ [1214] O me, my heart, my rising heart! But down!... Regan: O, sir, you are old! / Nature in you stands on the very verge / Of her confine. You should be rul'd... Lear:... / Dear daughter, I confess that I am old. [Kneels] / Age is unnecessary. On my knees I beg / That you'll vouchsafe me raiment, bed, & food. R.... / [1215] I prithee, daughter, do not make me mad. /... / [1216] O, reason not the need! Our basest beggars /



* Cf *Measure for Measure*, III. i (p. 114). Claudio: To be imprison'd in the viewless winds / And blown with restless violence round. Maurice Baring, *Have You Anything to Declare?* p. 109 quotes the passage from *M. for M.* & wonders whether Shakespeare had read Dante & taken a hint from *Inf.* V: "La bufera infernal, che mai non resta" etc. (*La Divina Commedia*, ed. N. Sapegno, p. 57).

/ Are in the poorest thing superfluous. / … / … But, for true need — / You heavens, give me that patience, patience I need! / You see me here, you gods, a poor old man, / As full of grief as age; wretched in both. / If it be you that stirs these daughters' hearts / Against their father, fool me not so much / To bear it tamely; touch me with noble anger, / And let not women's weapons, water drops, / Stain my man's cheeks. No, you unnatural hags! / I will have such revenges on you both / That all the world shall — I will do such things — / What they are yet, I know not; but they shall be / The terrors of the earth! You think I'll weep. / No, I'll not weep. / I have full cause of weeping, but this heart / Shall break into a hundred thousand flaws / Or ere I'll weep. O fool, I shall go mad. Gloucester: Alack, the night comes on, & the bleak winds / Do sorely ruffle. For many miles about / There's scarce a bush. Regan: O, sir, to wilful men, / The injuries that they themselves procure / Must be their schoolmasters.

ACT III

sc. i 1216

Kent: … Where's the King? Gentleman: Contending with the fretful elements; / Bids the wind blow the earth into the sea, / Or swell the curled waters 'bove the main, / That things might change or cease; tears his white hair, / Which the impetuous blasts, with eyeless rage*, / Catch in their fury & make nothing of; / Strives in his little world of man to outscorn / The to-&-fro-conflicting wind & rain. 1217 This night, wherein the cub-drawn bear would couch, / The lion & the belly-pinched wolf / Keep their fur dry, unbonneted he runs, / And bids what will take all. K: But who is with him?

Wm. Morris: "The Wind": "Wind, wind, thou art sad, *art thou kind? / Wind, wind, unhappy! thou art blind."

记何仲默以盲风至新诗题为之

is with him? Gent.: None but the fool, who labours to outjest / His heart-struck injuries

Sc. ii 1217 Lear: Blow, winds, & crack your cheeks! rage! blow! / You cataracts & hurricanoes, spout / Till you have drench'd our steeples, drown'd the cocks! /... /... And thou, all-shaking thunder, / Strike flat the thick rotundity O' th' world, /... / Nor rain, wind, thunder, fire are my daughters. / I tax not you, / You elements, with unkindness. / I never gave you kingdom, call'd you children, / You owe me no subscription. Then let fall / Your horrible pleasure. Here I stand your slave, / A poor, infirm, weak, & despis'd old man.... Fool: ... For there was never yet fair woman but she made mouths in a glass... Lear: 1218 Let the great gods, / That keep this dreadful pudder o'er our heads, / Find out their enemies now. Tremble, thou wretch, / That hast within thee undivulged crimes, / Unwhipp'd of justice .../.../... I am a man / More sinn'd against than sinning... /... / My wits begin to turn. /... / I am cold myself. Where is this straw, my fellow? / The art of our necessities is strange, / That can make vile things precious. Come, your hovel

Sc. iv 1219 Lear: ... / But where the greater malady is fix'd, / The lesser is scarce felt. Thou'dst shun a bear; / But if thy flight lay toward the raging sea, / Thou'dst meet the bear i' th' mouth. When the mind's free, / The body's delicate. The tempest in my mind / Doth from my senses take all feeling else / Save what beats there! Filial ingratitude! / Is it not as this mouth should tear this hand / For lifting food to't? But I will punish home! /... / O, that way madness lies; let me shun that! /... / Hast thou given all to thy two

Edgar disguised as a mad man

*cf p.1207 Lear's wish to pluck his own eyes out

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daughters, & art thou come to this? ... Kent: He hath no daughters, sir. ... Fool: This cold night will turn us all to fools & madmen ... Lear: ^{1220} What hast thou been? Edgar: A servingman, proud in heart & mind; / that curl'd my hair, wore gloves in my cap; serv'd the lust of my mistress' heart & did the act of darkness with her; swore as many oaths as I spake words, & broke them in the sweet face of heaven; one that slept in the contriving of lust, & wak'd to do it. Wine lov'd I deeply, dice dearly; & in woman out-paramour'd the Turk ... hog in sloth, fox in stealth, wolf in greediness, dog in madness, lion in prey ... Fool: ... 'Tis a naughty night to swim in. Now a little fire in a wide field were like an old lecher's heart — a small spark, all the rest on's body cold. Look, here comes a walking fire. [Enter Gloucester with a torch] ... Edg.: Poor Tom, that eats the swimming frog, the toad, the tod-pole, the wall-newt & the water; that in the fury of his heart, when the foul fiend rages, eats cow-dung for salad sallets, swallows the old rat & the ditch-dog, drinks the green mantle of the standing pool ... ^{1221} Child Rowland to the dark tower came; / ... / Fie, foh, & fum! / I smell the blood of a British man

sc. vi

Fool: ^{1221} He's mad that trusts in the tameness of a wolf, a horse's health, a boy's love, or a whore's oath ... ~~^{1222} Kent~~:

sc. vii

Cornwall: ... ^{1223} Fellows, hold the chair. / Upon these eyes of thine I'll set my foot. / ... / ^{1224} ... Out, vile jelly! / Where is thy lustre now?* Gloucester: All dark & comfortless! ... Regan: Go thrust him out at gates, & let him smell / His way to Dover.

ACT IV

* Plutarch: "It was a saying of Bion's, that although boys throw stones at frogs in sport, yet the frogs do not die in sport but in earnest" (Moralia: "Whether are the more crafty, water or land animals"). Sir Roger L'Estrange, Aesop's Fables, no. 398: "Though this may be play to you, 'tis death to us." "Fun to her [a drunken cook] but death to us" (A. Taylor & B.J. Whiting, A Dictionary of

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sc. i 1224
Edgar: Yet better thus, & known to be contemn'd, / Than still contemn'd &
flatter'd. To be worst, / The lowest & most dejected thing of fortune, / Stands
still in esperance, lives not in fear... Gloucester: ... / ... Ah dear son Edgar,
The food of thy abused father's wrath! / Might I but live to see thee in my
touch, / I'ld say I had eyes again!... 1225 Edg.: And worse I may be
yet: the worst is not / So long as we can say "This is the worst." ... Glou.:
As flies to wanton boys are we to th' gods, / They kill us for their sport.*
sc. ii 1226 Goneril: Milk-liver'd man! / That bear'st a cheek for blows, a
characteristic
head for wrongs; / ... Albany: See thyself, devil! / Proper deformity
seems not in the fiend / So horrid as in woman. Gon.: O vain fool!
a woman's self is covered by a monster's appearance
Alb.: Thou changed & self-cover'd thing, for shame! / Bemonster not
thy feature! Were't my fitness / To let these hands obey my blood, /
They are apt enough to dislocate & tear / Thy flesh & bones. Howe'er
thou art a fiend, / A woman's shape doth shield thee. Gon.: Marry,
your manhood mew!
sc. iii 1227 Cordelia
Kent: Did your letters pierce the Queen to any demonstration of grief?
Gentleman: Ay, sir... / And now & then an ample tear trill'd down / Her
delicate cheek. It seem'd she was a queen / Over her passion, who, most
rebel-like, / Sought to be king o'er her... / ... Patience & sorrow strove /
Who should express her goodliest. You have seen / Sunshine & rain
at once: her smiles & tears / Were like, a better way. Those happy
smilets / That play'd on her ripe lip seem'd not to know / What guests
were in her eyes, which parted thence / As pearls from diamonds dropp'd.

American Proverbs, p. 148; cf p. 236: "It won't hurt me & it may amuse you, as the big man said when his little wife beat him").

...Kent: It is the stars, / The stars above us, govern our conditions; / Else one self mate & mate could not beget / Such different issues.

sc. iv Doctor: 1228 our foster nurse of nature is repose, / The which he lacks.

sc. v Regan: I know your (Oswald) lady (Goneril) does not love her husband; / I am sure of that; & at her late being here / She gave strange eliads (œillade) & most speaking looks / To noble Edmund... / ... / My lord (Cornwall) is dead; Edmund & I have talk'd, / And more convenient is he for my hand / Than for your lady's

sc. vi / Edgar: Hark, do you hear the sea? Gloucester: No, truly. Edg.: Why then, your other senses grow imperfect / By your eyes' anguish... / ... / 1229 How fearful / And dizzy 'tis to cast one's eyes so low! / The crows & choughs that wing the midway air / Show scarce so gross as beetles. / ... / The fishermen that walk upon the beach / Appear like mice & yond tall anchoring bark / Diminish'd to her cock; her cock, a buoy / Almost too small for sight. / ... Glou.: Away, & let me die. Edg.: Hadst thou been aught but gossamer, feathers, air, / So many fathom down precipitating, / Thou'dst shiver'd like an egg; but thou dost breathe; / Hast heavy substance; bleed'st not; speak'st; art sound. / ... / Glou.: ... Is wretchedness depriv'd that benefit / To end itself by death, ... 1230 Is't not the King? Lear: Ay, every inch a King*! / When I do stare, see how the subject quakes. / I pardon that man's life. What was thy cause? / Adultery? / Thou shalt not die. Die for adultery? No. / The wren goes to't, & the small gilded fly / Does lecher in my sight.

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*cf Heine on Louis Philippe: "in dickster Majestät, jedes Pfund ein König."

Let copulation thrive; for Gloucester's bastard son / Was kinder to his father than my daughters / Got 'tween the lawful sheets. / To't, luxury [lust], pell-mell! for I lack soldiers. / Behold yond simp'ring dame, / Whose face between her forks [crotch] presageth snow,* / That minces [affect] virtue, & does shake the head / To hear of pleasure's name. / The fitchew [polecat, harlot] nor the soiled [full-fed with green fodder] horse goes to't / With a more riotous appetite. / Down from the waist they are Centaurs, / Though women all above. / But to the girdle do the gods inherit, / Beneath is all the fiend's. / There's hell, there's darkness, there's the sulphurous pit --- Give me an ounce of civet, good apothecary, to sweeten my imagination... Glou.: O ruin'd piece of nature! / This great world / shall so wear out to naught. Dost thou know me? Lear: I remember thine eyes well enough. Dost thou squiny at me? No, do thy worst, blind Cupid! I'll not love. -- Thou hast seen a farmer's dog bark at a beggar? Glou.: Ay, sir. Lear: And the creature run from the cur? / There thou mightst behold the great image of authority: a dog's obey'd in office. / ... / Why dost thou lash that whore? Strip thine own back. / Thou hotly lusts to use her in that kind / For which thou whip'st her... / Through tatter'd clothes small vices do appear; / Robes & furr'd gowns hide all. Plate sin with gold, / And the strong lance of justice hurtless breaks; / Arm it in rags, a pygmy's straw does pierce it. / ... / ... Get thee glass eyes / And, like a scurvy politician, seem / To see the things thou dost not... / Edgar: O, matter & impertinency mix'd! / Reason in madness! Lear:

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*i.e. Whose face presageth snow between her forks. "Forks" refer to what Sidney Kingsley in his play Dead End calls "the 'V' of her crotch" (16 Famous American Plays, "The Modern Lib.", p. 503), of modern Am. slang "notch" (Warren Miller, Flush Times, p. 41: "Havana is just one big whorehouse. More notch than any one man could handle from all I hear").

*甌北詩鈔五言古四．偶書所見之二．墮地第一聲，開口便是哭，乃知有生初，即是苦所伏 Marino: "Tratta delle miserie umane": "Apre l'uomo infelice, allor che nasce / in questa vita di miserie piena, / pria ch'al sol, gli occhi al pianto" (G.-G. Ferrero, Marino e i Marinisti, p. 406; cf G. Fontanelli: "Infelicità" & Ciro di Pers: "Miseria umana" both contain the line: "piangendo nasce e sospirando muore"—pp. 860 & 934). Jeremias

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1231 If thou wilt weep my fortunes, take my eyes. / ... / ... We came crying hither; / Thou know'st, the first time that we smell the air / We wawl & cry. ... / ... / When we are born, we cry that we are come / To this great stage of fools. This is a good block. / ... / ... I'll put't in proof, / And when I have stol'n upon these sons-in-law, / Then kill, kill, kill, kill, kill, kill!** Gentleman: ... / Thou hast one daughter / Who redeems nature from the general curse / Which twain have brought her to.... 1232 Edg.: I know thee well. Oswald A serviceable villain, / As duteous to the vices of thy mistress / As badness would desire. / ... / Leave, gentle wax; &, manners, blame us not. / To know our enemies' minds, we'ld rip their hearts; / Their papers, is more lawful. [Reads the letter from Goneril to Edmund] "Let our reciprocal vows be remember'd.... Then am I the prisoner, & his bed my jail; from the loathed warmth whereof deliver me, & supply the place for your labour..."

Sc. vii 1232 Cordelia: O thou good Kent, how shall I live & work / To match thy goodness?... Kent: To be acknowledg'd, madam, is o'erpaid.... Cor.: O you kind gods, / Cure this great breach in his abused nature! / Th' untun'd & jarring senses, O, wind up / Of this child-changed father! / ... / ... Mine enemy's dog, / Though he had bit me, should have stood that night / 1233 Against my fire; & wast thou fain, poor father, / To hovel thee with swine & rogues forlorn, / In short & musty straw? Alack, alack! / 'Tis wonder that thy life & wits at once / Had not concluded all.... Lear: You do me wrong to take me out o'th' grave. / Thou

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Drexel: "Das ganze Leben ist Weinen": "Mit Weinen ich anfangen hab, / Mit Weinen geh ich in das Grab, / Mein ganzes Leben all mein Tag / War lauter Weinen, lauter Klag" (Deutsche Barocklyrik, hrsg. Max Wehrli, 3te Auf., 1962, S. 34). The Spanish proverb: "Desque nací lloré, y cada dia nace porque" & I wep.

**Cf supra, p. 1142 [illegible]

as soon as I was born, & every day explains why].

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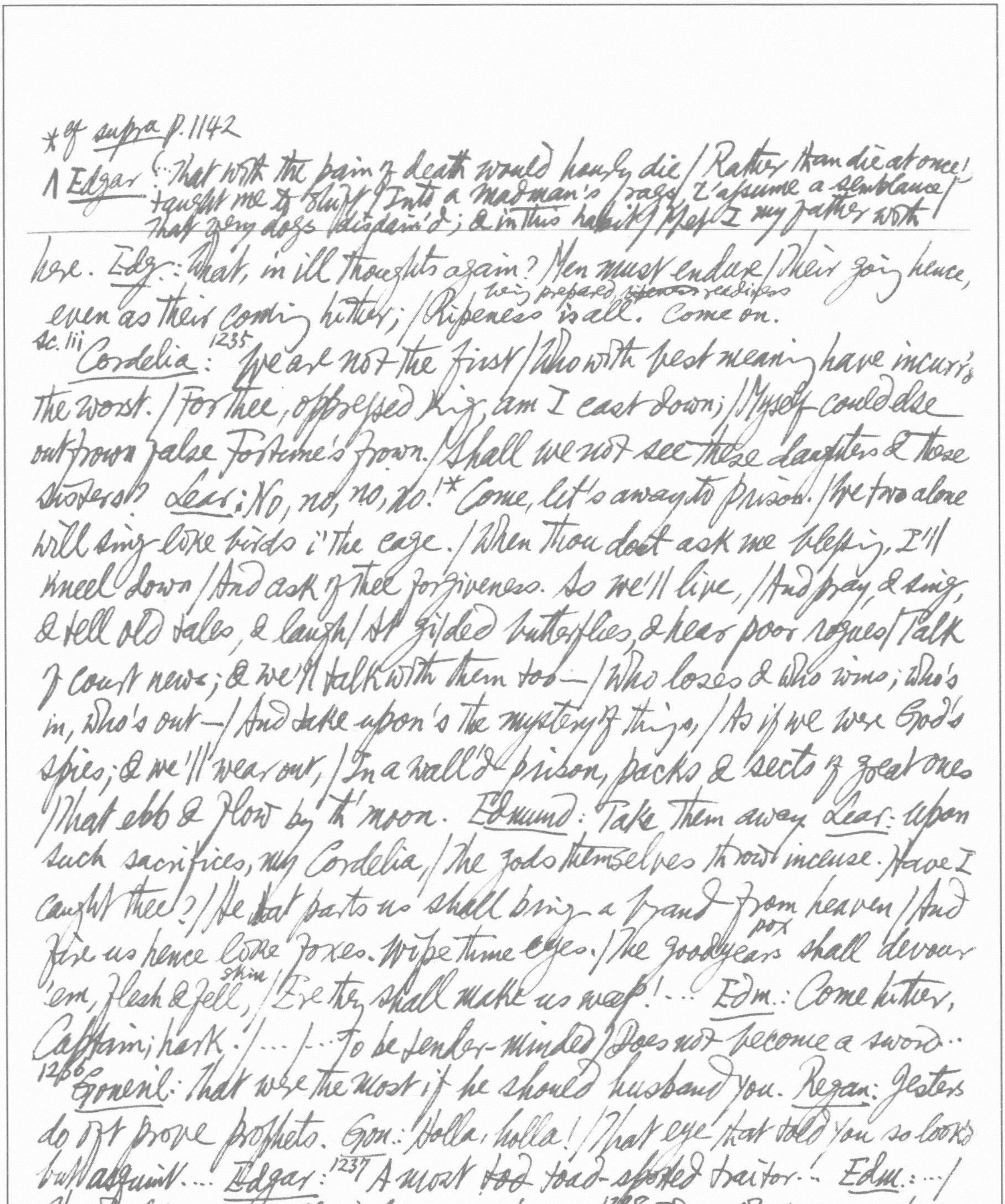
art a soul in bliss; but I am bound / Upon a wheel of fire, that mine own tears / Do scald like molten lead. Cordelia: Sir, do you know me? Lear: You are a spirit, I know. When did you die? / ... / I will not swear these are my hands. Let's see. / I feel this pin prick. Would I were assur'd / Of my condition! ... / ... / I am a very foolish fond old man, / Fourscore & upward, not an hour more nor less; / And, to deal plainly, / I fear I am not in my perfect mind. / Methinks I should know you, & know this man; / Yet I am doubtful ... / ... / I know you do not love me; for your sisters / Have, as I do remember, done me wrong. / You have some cause, they have not. / ... / You must bear with me / Pray you now, forget & forgive. I am old & foolish.

Act V

sc. i 1234

Regan: Tell me—but truly—but then speak the truth— / Do you not love my sister? Edmund: In honour'd love. Reg.: But have you never found my brother's way / To the forfended place? Edm.: That thought abused (deceive) you. Reg.: I am doubtful that you have been conjunct (intimate) / And bosom'd with her, as far as we call hers... Goneril: I had rather lose the battle than that sister / Should loosen him & me.... Edm.: To both these sisters have I sworn my love; / Each jealous of the other, as the stung / Are of the adder. Which of them shall I take? / Both? one? or neither? Neither can be enjoy'd, / If both remain alive...

sc. ii 1235 Edgar: King Lear hath lost, he & his daughter ta'en. / Give me thy hand! come on! Gloucester: No further, sir. A man may rot even



*cf supra p. 1142

^ Edgar: ...That with the pain of death would hourly die / Rather than die at once! — taught me to shift / Into a madman's rags, t'assume a semblance / That very dogs disdain'd; & in this habit / Met I my father with

here. Edg.: What, in ill thoughts again? Men must endure / Their going hence, even as their coming hither; / Ripeness is all. Come on.
being prepared, ~~[illegible]~~ readiness

sc. iii Cordelia: 1235 We are not the first / Who with best meaning have incurr'd the worst. / For thee, oppressed king, am I cast down; / Myself could else out-frown false Fortune's frown. / Shall we not see these daughters & these sisters? Lear: No, no, no, no!* Come, let's away to prison. / We two alone will sing like birds i' the cage. / When thou dost ask me blessing, I'll kneel down / And ask of thee forgiveness. So we'll live, / And pray, & sing, & tell old tales, & laugh / At gilded butterflies, & hear poor rogues / Talk of court news; & we'll talk with them too — / Who loses & who wins; who's in, who's out — / And take upon's the mystery of things, / As if we were God's spies; & we'll wear out, / In a wall'd prison, packs & sects of great ones / That ebb & flow by th' moon. Edmund: Take them away. Lear: Upon such sacrifices, my Cordelia, / The gods themselves throw incense. Have I caught thee? / He that parts us shall bring a brand from heaven / And fire us hence like foxes. Wipe thine eyes. / The goodyears shall devour 'em, flesh & fell, / Ere they shall make us weep!... Edm.: Come hither, Captain; hark. / ... / ...To be tender-minded / Does not become a sword...
pox
skin

1236 Goneril: That were the most if he should husband you. Regan: Jesters do oft prove prophets. Gon.: Holla, holla! / That eye that told you so look'd but asquint.... Edgar: 1237 A most ~~tod~~ toad-spotted traitor!... Edm.: .../ The wheel is come full circle; I am here ...^ 1238 Edg.: What means that bloody knife? Gentleman: 'Tis hot, it smokes. / It ~~Coa~~ came even from his bleeding rings, / their precious stones lost... cf Purgatorio, XXIII.31: "Parean l'occhiaie anella senza gemme"!
sockets

*cf supra p. 1142 (marginalia to Macbeth, V.v).
**cf supra p. 1142

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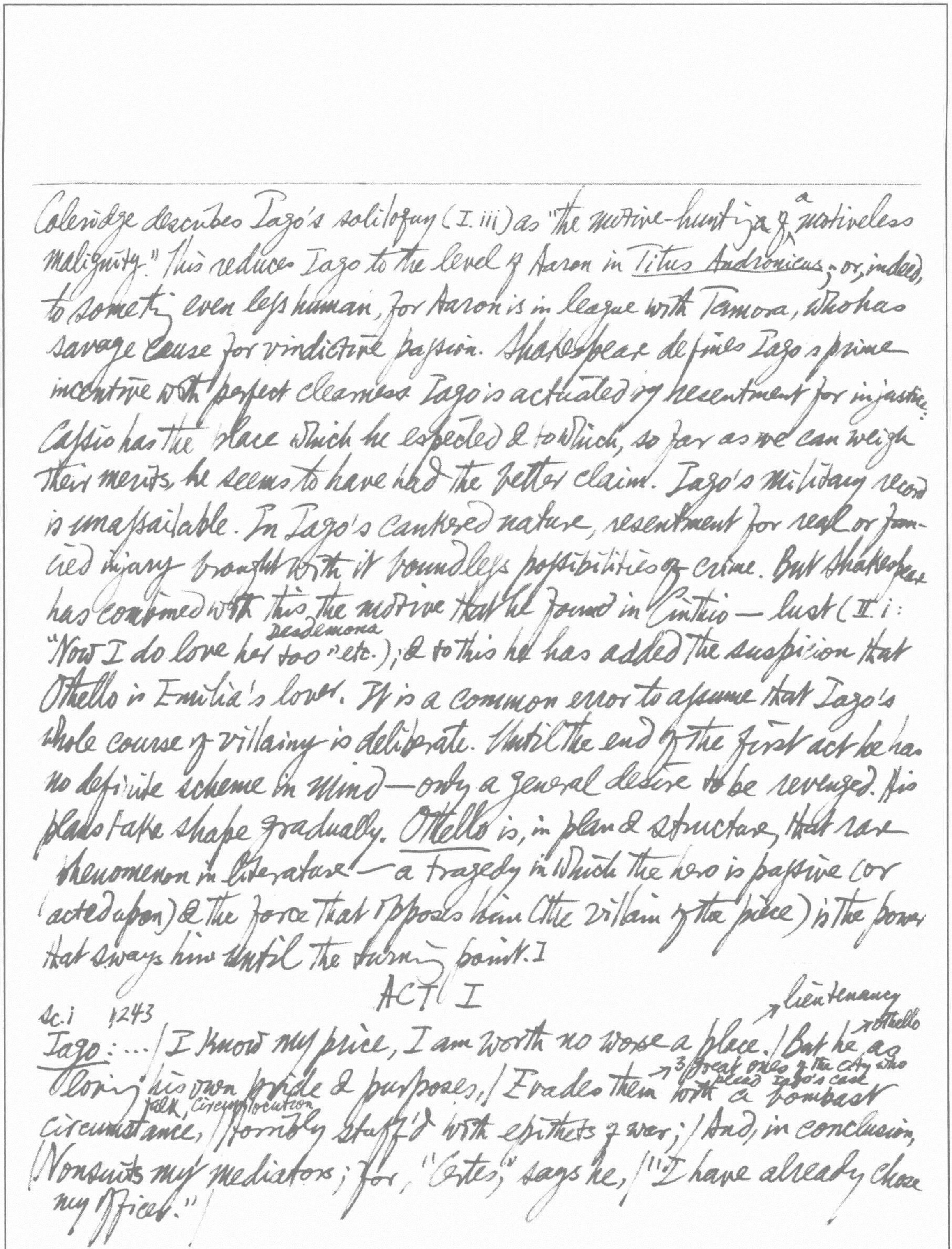
the heart of — O, she's dead! Alb.: Who dead? Speak, man. Gent.: Your lady, sir, your lady! & her sister / By her is poisoned; she hath confess'd it. Edm.: I was contracted to them both. All three / Now marry in an instant. / ... / The one the other poisoned for my sake, / And after slew herself ... / ... / ... some good I mean to do, / Despite of my own nature.... Lear: Howl, howl, howl, howl!* O, you are men of stone. / Had I your tongues & eyes, I'ld use them so / That heaven's vault should crack. She's gone for ever! ... 1239 Alb.: ... / ... All friends shall taste / The wages of their virtue, & all foes / The cups of their deservings... Lear: And my poor fool is hang'd! No, no, no life! / Why should a dog, a horse, a rat, have life, / And thou no breath at all? Thou'lt come no more, / Never, never, never, never, never!** / ... Kent: Vex not his ghost. O, let him pass! He hates him / That would upon the rack of this tough world / Stretch him out longer. Edg.: He is gone indeed. Kent: The wonder is, he hath endur'd so long. / He but has no right to usurp'd his life. ... Alb.: The oldest have borne most; we that are young / Shall never see so much, nor live so long [Exeunt with a dead march]

Othello

1241, [The plot comes Giraldi Cinthio, Hecatommithi, III. 7, but only Desdemona has a name (Disdemona), & Iago is simply called the "ancient" in the play ensign (alfiero). The alfiero is a mere villain of the strictest Italian school. 1242 Iago is a passionate & revengeful Italian, whereas the almost cynically dispassionate Edmund is actuated by self-interest alone (Lear, I.ii, 199-200 [P. 120/31]: "Let me, if not by birth, have lands by wit; / All with me's meet that I can fashion fit").

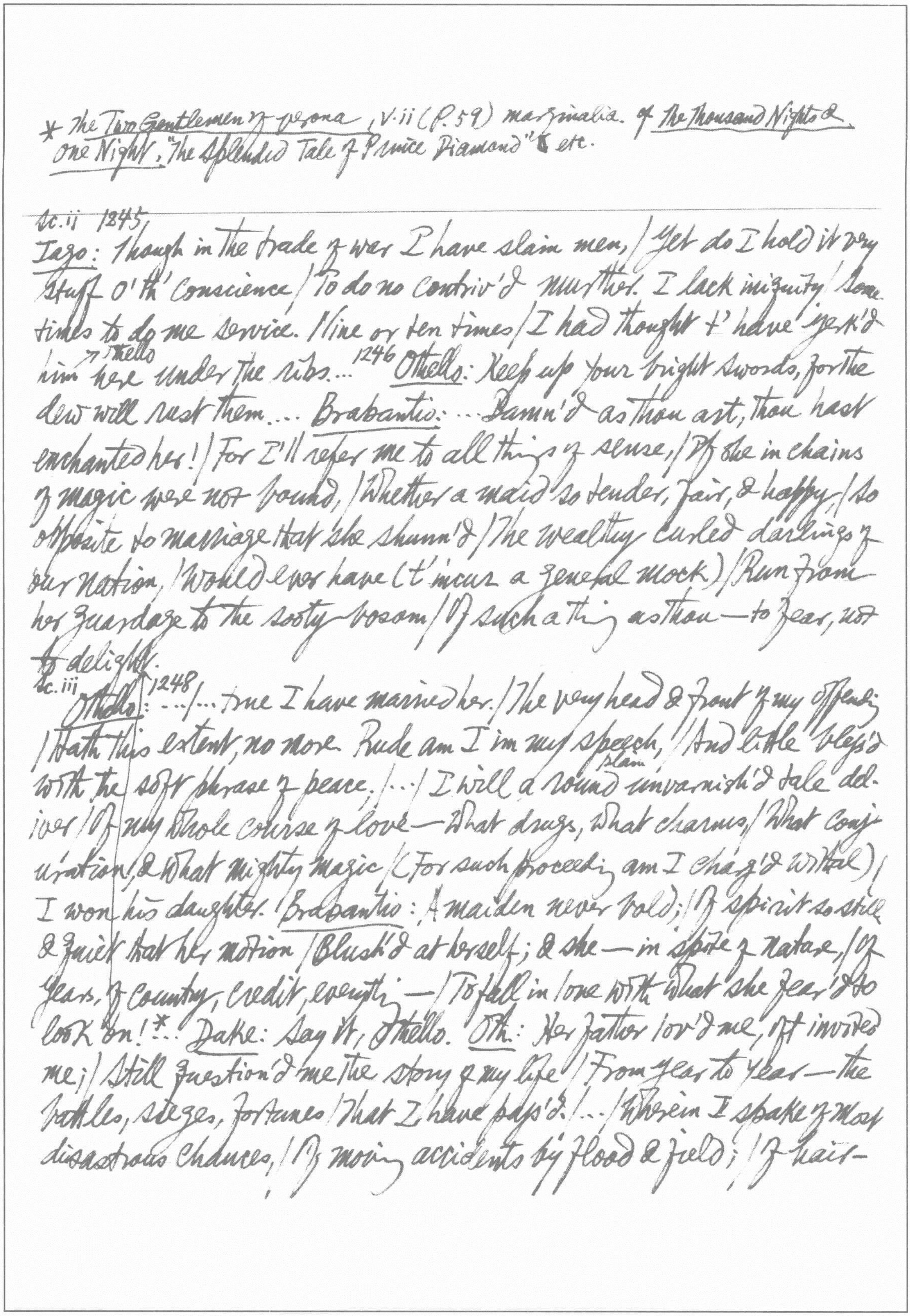


a
Coleridge describes Iago's soliloquy (I. iii) as "the motive-hunting of motiveless malignity." This reduces Iago to the level of Aaron in Titus Andronicus, or, indeed, to something even less human, for Aaron is in league with Tamora, who has savage cause for vindictive passion. Shakespeare defines Iago's prime incentive with perfect clearness. Iago is actuated by resentment for injustice. Cassio has the place which he expected & to which, so far as we can weigh their merits, he seems to have had the better claim. Iago's military record is unassailable. In Iago's cankered nature, resentment for real or fancied injury brought with it boundless possibilities of crime. But Shakespeare has combined with this the motive that he found in Cinthio — lust (II. i:
Desdemona
"Now I do love her too" etc.); & to this he has added the suspicion that Othello is Emilia's lover. It is a common error to assume that Iago's whole course of villainy is deliberate. Until the end of the first act he has no definite scheme in mind — only a general desire to be revenged. His plans take shape gradually. Othello is, in plan & structure, that rare phenomenon in literature — a tragedy in which the hero is passive (or acted upon) & the force that opposes him (the villain of the piece) is the power that sways him until the turning point. I

ACT I

sc. i 1243
lieutenancy
Othello
Iago: ... / I know my price, I am worth no worse a place. / But he, as
3 great ones of the city who plead Iago's case
loving his own pride & purposes, / Evades them with a bombast
talk, circumlocution
circumstance, / Horribly stuff'd with epithets of war; / And, in conclusion,
/ Nonsuits my mediators; for, "Certes," says he, / "I have already chose my officer." /

And what was he? / Forsooth, a great arithmetician, / One Michael Cassio, a Florentine / (A fellow almost damn'd in a fair wife), / That never set a squadron in the field, / Nor the division of a battle knows / More than a spinster; unless the bookish theoric, / Wherein the toged consuls can propose / As masterly as he. Mere prattle, without practice, / Is all his soldiership. ... / ... / 'Tis the curse of service. / Preferment goes by letter & affection, / And not by old gradation, where each second / Stood heir to th' first. ... / ... / I follow him Othello to serve my turn upon him. / We cannot all be masters, nor all masters / Cannot be truly follow'd. You shall mark / Many a duteous & knee-crooking knave / That, doting on his own obsequious bondage, / Wears out his time, much like his master's ass, / For naught but provender; & when he's old, cashier'd. / [1244] Whip me such honest knaves! Others there are / Who, trimm'd in forms & visages of duty, / Keep yet their hearts attending on themselves; / ... / In following him, I follow but myself; / ... / For when my outward action doth demonstrate / The native act & figure of my heart / In compliment extern, 'tis not long after / But I will wear my heart upon my sleeve / For daws to peck at. I am not what I am. / Roderigo: What a full fortune does the thick-lips owe / If he can carry't thus! ... Iago: Even now, now, very now, an old black ram / Is tupping your white ewe. Arise, arise! ... Brabantio: What profane wretch art thou? Iago: I am one, sir, that come to tell you your daughter & the Moor are now making the beast with two backs. / ...



* The *Two Gentlemen of Verona*, V.ii (P. 59) marginalia. cf. *The Thousand Nights & One Night*, "The Splendid Tale of Prince Diamond" & etc.

Sc. ii 1245

Iago: Though in the trade of war I have slain men, / Yet do I hold it very stuff o' th' conscience / To do no contriv'd murther. I lack iniquity / Sometimes to do me service. Nine or ten times / I had thought t' have yerk'd him →Othello here under the ribs.... 1246 Othello: Keep up your bright swords, for the dew will rust them.... Brabantio: ...Damn'd as thou art, thou hast enchanted her! / For I'll refer me to all things of sense, / If she in chains of magic were not bound, / Whether a maid so tender, fair, & happy, / So opposite to marriage that she shunn'd / The wealthy curled darlings of our nation, / Would ever have (t' incur a general mock) / Run from her guardage to the sooty bosom / Of such a thing as thou — to fear, not to delight.

Sc. iii 1248

Othello: ... / ... true I have married her. / The very head & front of my offending / Hath this extent, no more. Rude am I in my speech, / And little bless'd with the soft phrase of peace. / ... / I will a round plain unvarnish'd tale deliver / Of my whole course of love — what drugs, what charms, / What conjuration, & what mighty magic / (For such proceeding am I charg'd withal) / I won his daughter. Brabantio: A maiden never bold; / Of spirit so still & quiet that her motion / Blush'd at herself; & she — in spite of nature, / Of years, of country, credit, everything — / To fall in love with what she fear'd to look on!*... Duke: Say it, Othello. Oth.: Her father lov'd me, oft invited me; / Still question'd me the story of my life / From year to year — the battles, sieges, fortunes / That I have pass'd. / ... / Wherein I spake of most disastrous chances, / Of moving accidents by flood & field; / Of hair-breadth scapes i' th' imminent deadly breach; / Of being taken by the insolent foe / And sold to slavery; of my redemption thence / And conduct portance in my travel's history; Wherein of caverns antres vast & deserts idle, / Rough quarries, rocks, & hills whose heads touch heaven, / It was my occasion hint to speak — such was the process; / And of the Cannibals that each other eat, / The Anthropophagi, & men whose heads / Do grow beneath their shoulders. This to hear, / Would Desdemona seriously incline; / But still the house affairs would draw her thence; / Which ever as she could with haste despatch, / [1249] She'ld come again, & with a greedy ear / Devour up my discourse. Which I observing / Took once a susceptible to pliant request hour, & found good means / To draw from her a prayer of earnest heart / That I would all my pilgrimage dilate, / Whereof by parcels she had something heard, / But not intentively. I did consent, / And often did beguile her of her tears / When I did speak of some distressful stroke / That my youth suffer'd. ⓐ My story being done, / She gave me for my pains a world of sighs. / She swore, in faith, 'twas strange, 'twas passing strange; / 'Twas pitiful, 'twas wondrous pitiful. / She wish'd she had not heard it; yet she wish'd / That heaven had made her such a man. She thank'd me; / And bade me, if I had a friend that lov'd her, / I should but ~~tea~~ teach him how to tell my story, / And that would woo her.* Upon this hint I spake, / She lov'd me for the dangers I had pass'd, / And I lov'd her that she did pity them. / This only is the witchcraft I have us'd.. Duke: I think this tale would win my

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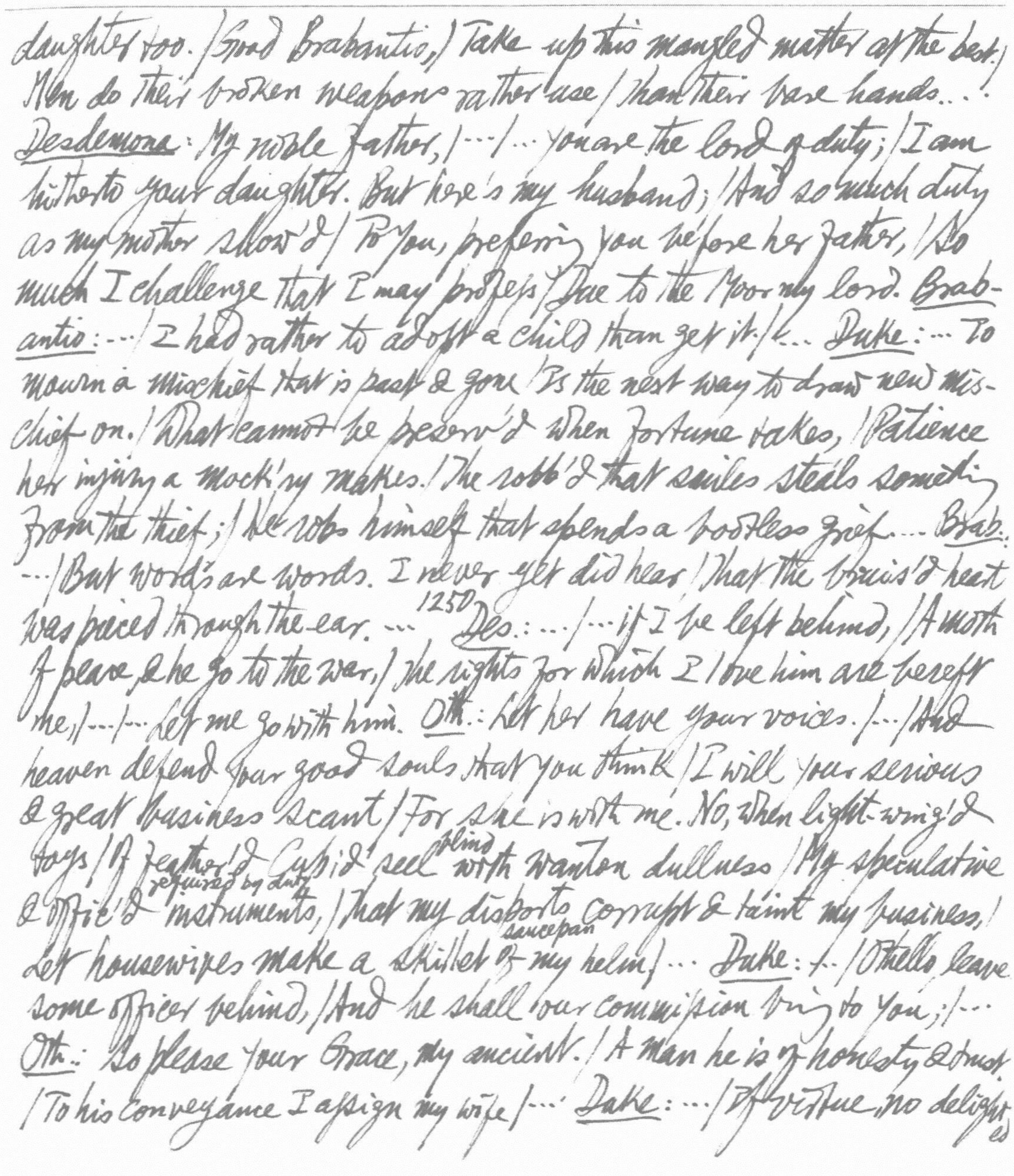
*cf. Wordsworth, Ruth: "Among the Indians he had fought; / And with him many tales he brought / Of pleasure & of fear; / Such tales as told to any maid / By such a Youth, in the green shade, / Were perilous to hear."



daughter too. / Good Brabantio, / Take up this mangled matter at the best. /
Men do their broken weapons rather use / than their bare hands... /
Desdemona: My noble father, / ... / ... you are the lord of duty; / I am
hitherto your daughter. But here's my husband; / And so much duty
as my mother show'd / To you, preferring you before her father, / So
much I challenge that I may profess / Due to the Moor my lord. Brab-
antio: ... / I had rather to adopt a child than get it. / ... Duke: ... To
mourn a mischief that is past & gone / Is the next way to draw new mis-
chief on. / What cannot be preserv'd when Fortune takes, / Patience
her injury a mock'ry makes. / The robb'd that smiles steals something
from the thief; / He robs himself that spends a bootless grief.... Brab.:
... / But words are words. I never yet did hear / That the bruis'd heart
was pierced through the ear. ... 1250 Des.: ... / ... if I be left behind, / A moth
of peace, & he go to the war, / The rights for which I love him are bereft
me, / ... / ... Let me go with him. Oth.: Let her have your voices. / ... / And
heaven defend your good souls that you think / I will your serious
& great business scant / For she is with me. No, when light-wing'd
toys / Of feather'd Cupid seel blind with wanton dullness / My speculative
& offic'd required by duty instruments, / That my disports corrupt & taint my business, /
Let housewives make a skillet saucepan of my helm, / ... Duke: / ... / Othello leave
some officer behind, / And he shall our commission bring to you; / ...
Oth.: So please your Grace, my ancient. / A man he is of honesty & trust.
/ To his conveyance I assign my wife / ... Duke: ... / If virtue no delighted

beauty lack, Your son-in-law is far more fair than black.* ... __Bra__.: Look to her, Moor, if thou hast eyes to see; She has deceiv'd her father, & may thee... . __Roderigo__: It is silliness to live when to live is torment; & then have we a prescription to die when death is our physician. __Iago__: O villainous! I have look'd upon the world for four times seven years; & since I could distinguish betwixt a benefit & an injury, I never found man that knew how to love himself... Virtue? a fig! 'Tis in ourselves that we are thus & thus. Our bodies are our gardens, to the which our wills are gardeners; so that if we will plant nettles or sow lettuce, set hyssop & weed up thyme, supply it with one gender of herbs or distract it with many — either to have it sterile with idleness or manured with industry — why, the power & corrigible authority of this lies in our wills. If the balance of our lives had not one scale of reason to poise another of sensuality, the blood & baseness of our natures would conduct us to most prepost'rous 1251 conclusions. But we have reason to cool our raging motions, our carnal stings, our unbitted lusts; whereof I take this that you call love to be a sect or scion... It is merely a lust of the blood & a permission of the will. Come, be a man! Drown thyself? Drown cats & blind puppies.... I say, put money in thy purse. It cannot be that Desdemona should long continue her love to the Moor — put money in thy purse — nor he his to her. It was a violent commencement, & thou shalt see an answerable sequestration. Put but money in thy purse. These Moors are changeable in their wills... the food that to him now is as luscious as locusts shall be

corrective

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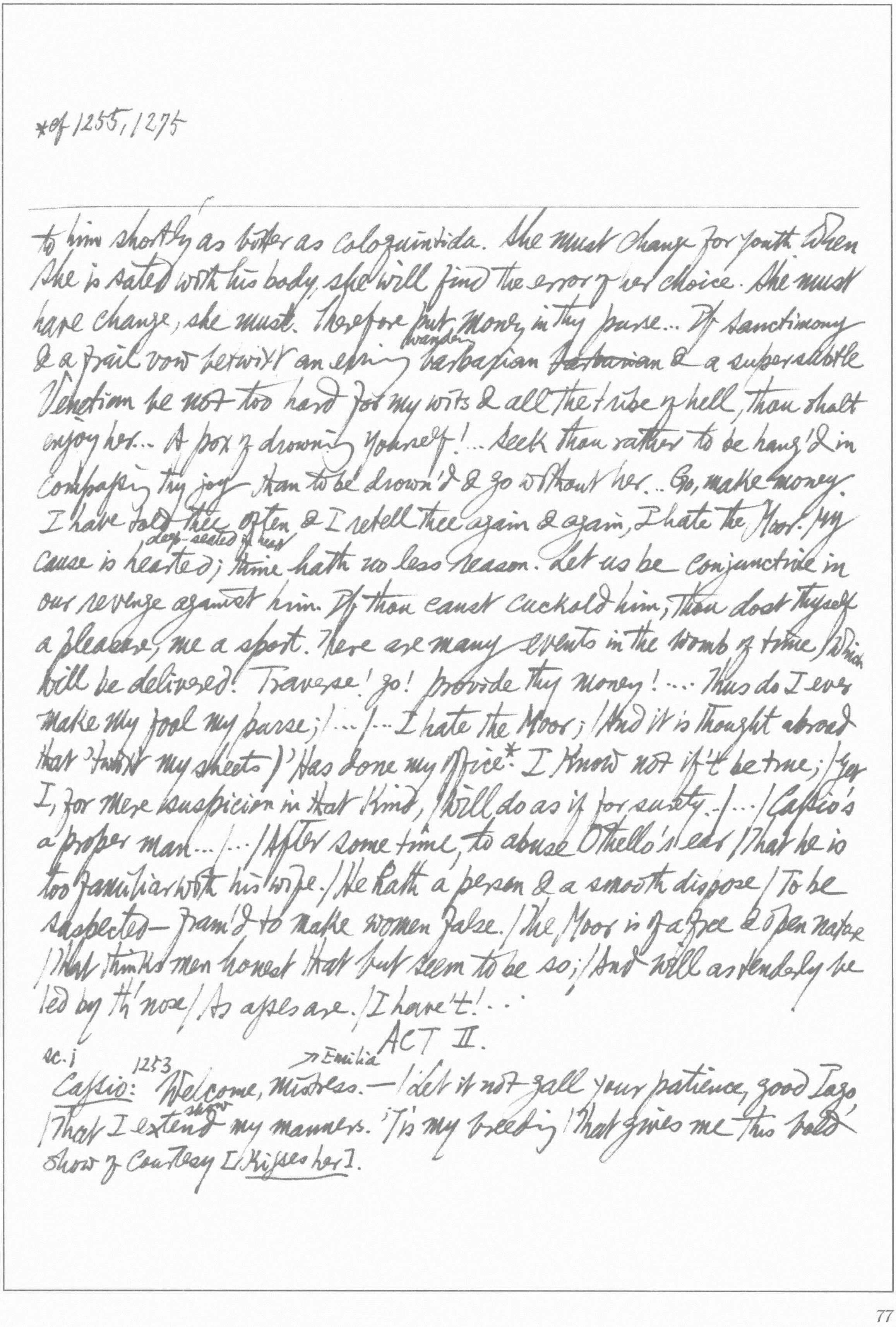
* cf. Max Milner, __Le Diable dans la litt. fr.__ I, p. 517: "Heureux ceux que la nature a dotés, comme Philothée O'Neddy et Pétrus Borel, d'"un visage mauclogne" et d'"yeux de démons" (O'Neddy, __Feu et Flamme__, p. 5). Il ne reste aux autres qu'à essayer de se donner artificiellement le teint 'Othello, ange des ténèbres, Satan' (L. Maigron, __Le Romantisme et la Mode__, p. 226)."



*of 1255, 1275

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to him shortly as bitter as coloquintida. She must change for youth. When she is sated with his body, she will find the error of her choice. She must have change, she must. Therefore put money in thy purse... If sanctimony & a frail vow betwixt an erring wandering barbarian ~~barbarian~~ & a supersubtle Venetian be not too hard for my wits & all the tribe of hell, thou shalt enjoy her... A pox of drowning yourself!... Seek thou rather to be hang'd in compassing thy joy than to be drown'd & go without her... Go, make money. I have told thee often & I retell thee again & again, I hate the Moor. My cause is hearted deep-seated & near; thine hath no less reason. Let us be conjunctive in our revenge against him. If thou canst cuckold him, thou dost thyself a pleasure, me a sport. There are many events in the womb of time / Which will be delivered! Traverse! go! provide thy money!... Thus do I ever make my fool my purse; /.../... I hate the Moor; / And it is thought abroad that 'twixt my sheets / 'Has done my office.* I know not if't be true; / Yet I, for mere suspicion in that kind, / Will do as if for surety... /... / Cassio's a proper man... /... / After some time, to abuse Othello's ear / That he is too familiar with his wife. / He hath a person & a smooth dispose / To be suspected—fram'd to make women false. / The Moor is of a free & open nature / That thinks men honest that but seem to be so; / And will as tenderly be led by th' nose / As asses are. / I have't!..

ACT II.

sc. i

Cassio: 1253 Welcome, Mistress →Emilia.— / Let it not gall your patience, good Iago / That I extend show my manners. 'Tis my breeding / That gives me this bold show of courtesy [Kisses her].

*cf. Oxford Dict. of Eng. Proverbs, p. 101: "Fair & sluttish (foolish), black & proud, / long & lazy, little & loud, / Fat & merry, lean & sad, / Pale & pettish, red & bad."

Iago: Sir, would she give you so much of her lips / As of her tongue she oft bestows on me, / You would have enough. Desdemona: Alas, she has no speech. Iago: In faith, too much. [...] / She puts her tongue in her heart / And chides with thinking. Emilia: You have little cause to say so. Iago: Come on, come on! You are pictures out of doors, / Bells in your parlours, wild-cats in your kitchens, / Saints in your injuries, devils being offended, / Players in your housewifery, & housewives in your beds. [...] / You rise to play, & go to bed to work. Emil.: You shall not write my merit praise ... Des.: What wouldst thou write of me, if thou shouldst praise me? Iago: O gentle lady, do not put me to't, / For I am nothing if not critical. Des.: Come on, assay... Iago: If she be fair & wise... Des.: ...How if she be black & witty? ... Emil.: How if fair & foolish?* ... Des.: ...What miserable praise hast thou for her that's foul & foolish! Iago: There's none so foul, & foolish thereunto, / But does foul pranks which fair & wise ones do. Des.: ...Thou praisest the worst best. But what praise couldst thou bestow on a deserving woman indeed...? Iago: She that was ever fair, & never proud; / Had tongue at will, & yet was never proud; / ... / She that in wisdom never was so frail / To change the cod's head for the salmon's tail; / She that could think, & ne'er disclose her mind; / See suitors following, & not look behind: / She was a person wight (if ever such wight were) — Des.: To do what? Iago: To suckle fools & chronicle small trivia beer. Des.: O most lame & impotent conclusion! ...

1254 Othello: If after every tempest come such calms, / May the winds blow

*Cf Decamerone, V.1 (ed. Hoepli, p.314) & my marginalia.

**Cf It. proverb "L'occhio vuole la sua parte" (Dino Provenzal, Perchè si dice così? p.192), from which apparently the English proverb "The eye will have his part" (The Oxford Dict. of Eng. Prov., p.434) is derived.

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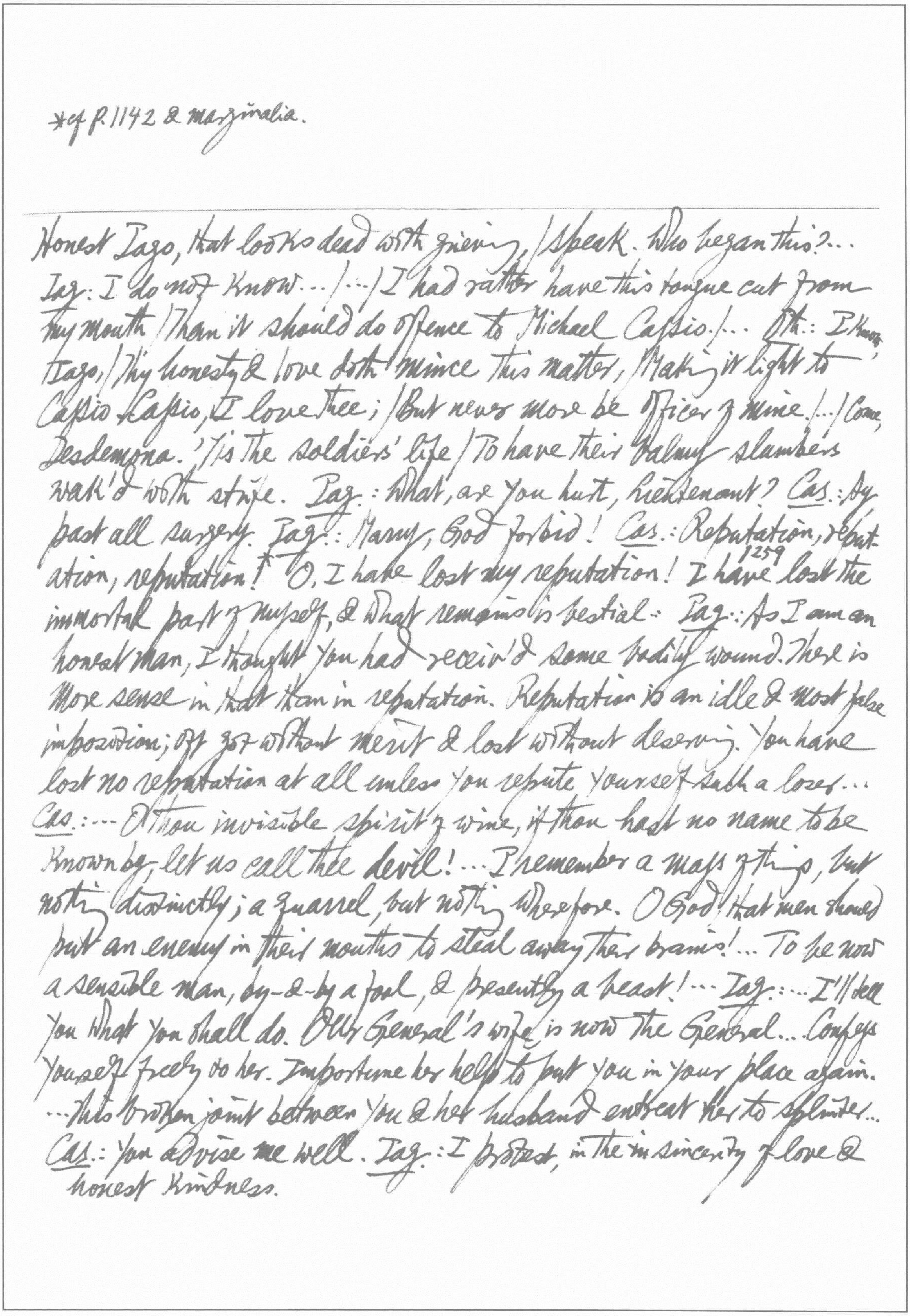
till they have waken'd death! / And let the labouring bark climb hills of seas / Olympus-high, & duck again as low / As hell's from heaven!... Iago: ... If thou Roderigo be'st valiant (as they say base men being in love have then a nobility in their natures more than is native to them)*, list me.... Mark me with what violence she first lov'd the Moor, but for bragging & telling her fantastical lies; & will she love him still for prating?... Her eye must be fed**; & what delight shall she have to look on the devil?... Very nature will... compel her to some second choice. Now, sir, this granted (as it is a most pregnant obvious & unforc'd self-evident position), who stands so eminent in the degree of this fortune as Cassio does?... A slipper slippery & subtle knave; a finder-out of occasions; that has an eye can stamp & counterfeit advantages interpreter of wants... a devilish knave! Besides, the knave is handsome young, & hath all those requisites in him that folly & green minds look after. A pestilent complete knave!...! 1255 Didst thou not see her paddle with the palm of his hand?... Roderigo: Yes, that I did; but that was but courtesy. Iago: Lechery, by this hand! an index & obscure prologue to the history of lust & foul thoughts. They met so near with their lips that their breaths embrac'd together... When these mutualities so marshal the way, hard at hand comes the master & main exercise, th'incorporate made one body conclusion./.../... Now I do love her too; / Not out of absolute lust (though peradventure / I stand accountant for as great a sin) / But partly led to diet my revenge, / For that I do suspect the lusty Moor / Hath leap'd into my seat;*** the thought whereof / Doth, like a poisonous mineral, gnaw

***cf 1251, 1275.

My inwards; And nothing can or shall content my soul / Till I am even'd with him, wife for wife; / Or failing so, yet that I put the Moor / At least into a jealousy so strong / That judgment cannot cure... / [I'll] Make the Moor thank me, love me, & reward me / For making him egregiously an ass / ...

sc. iii 1256 Cassio: ... We must to the watch. Iago: Not this hour, Lieutenant; 'tis not yet ten o' th' clock. Our general cast ^{dismiss} us thus early for the love of his Desdemona; Who let us not therefore blame. He hath not yet made wanton the night ~~for~~ with her, & she is sport for Jove. Cas.: She's a most exquisite lady. Iag.: And I'll warrant her, full of game. Cas.: Indeed, she's a most fresh & delicate creature. Iag.: What an eye she has! Methinks it sounds a parley to provocation. Cas.: An inviting eye; & yet methinks right modest. ... Iag.: Well, happiness to their sheets! Come, lieutenant, I have a stoup of wine. Cas.: ... I have very poor & unhappy brains for drinking... Iag.: ... But one cup!... [Sings] ... A soldier's a man; / O, man's life's but a span, / Why then, let a soldier drink. ... Cas.: 'Fore God, an excellent song! Iag.: I learn'd it in England, where indeed they are most potent in ~~drinki~~ potting. Your Dane, your German, & your swag-bellied Hollander — Drink, ho! — are nothing to your English... 1257 Cas.: ... Do not think, gentlemen, I am drunk. This is my ancient. This is my right hand, & this is my left. I am not drunk now. I can stand well enough, & speak well enough.... 1258 Othello: ... What's the matter, masters? /



*cf p.1142 & marginalia.

Honest Iago, that looks dead with grieving, / Speak. Who began this?… Iag: I do not know… /…/ I had rather have this tongue cut from thy mouth / Than it should do offence to Michael Cassio. /… Oth: I know Iago, / Thy honesty & love doth mince this matter, / Making it light to Cassio. Cassio, I love thee; / But never more be officer of mine. /… / Come, Desdemona. 'Tis the soldiers' life / To have their balmy slumbers wak'd with strife. Iag: What, are you hurt, lieutenant? Cas: Ay past all surgery. Iag: Marry, God forbid! Cas: Reputation, reputation, reputation!* O, I have lost my reputation! I have[1259] lost the immortal part of myself, & what remains is bestial. Iag: As I am an honest man, I thought you had receiv'd some bodily wound. There is more sense in that than in reputation. Reputation is an idle & most false imposition; oft got without merit & lost without deserving. You have lost no reputation at all unless you repute yourself such a loser… Cas: … O thou invisible spirit of wine, if thou hast no name to be known by, let us call thee devil!… I remember a mass of things, but nothing distinctly; a quarrel, but nothing wherefore. O God, that men should put an enemy in their mouths to steal away their brains!… To be now a sensible man, by-&-by a fool, & presently a beast!… Iag: … I'll tell you what you shall do. Our General's wife is now the General… Confess yourself freely to her. Importune her help to put you in your place again. … This broken joint between you & her husband entreat her to splinter… Cas: You advise me well. Iag: I protest, in the sincerity of love & honest kindness.

… Cas: Good night, honest Iago. Iag.: And what's he then that say I play the villain, / When this advice is free I give & honest, / Probal probably to thinking & indeed the course / To win the Moor again? For 'tis most easy / Th' inclining Desdemona to subdue / In any honest suit. She's framed as fruitful bountiful / As the free elements. / … / His soul is so enfetter'd to her love / That she may make, unmake, do what she list, / Even as her appetite shall play the god / With his weak function. … / … / … Divinity of hell! / When devils will the blackest sins put on, / They do suggest at first with heavenly shows, / As I do now. For whiles this honest fool / Plies Desdemona to repair his fortunes, / And she for him pleads strongly to the Moor, / I'll pour this pestilence into his ear — / That she repeals him for her body's lust; / And by how much she strives to do him good, / She shall undo her credit with the Moor. / So will I turn virtue into pitch, / And out of her own goodness make the net / That shall enmesh them all. 1260 Roderigo: I do follow here in the chase, not like a hound that hunts, but one that fills up the cry. My money is almost spent; I have been tonight exceedingly well cudgell'd; & I think the issue will be — I shall have so much experience for my pains… Iag.: How poor are they that have not patience! / … / Thou know'st we work by wit, & not by witchcraft; / And wit depends on dilatory time. / … / Content thyself awhile …

ACT III.

sc. i. 1260

Clown: Are these, I pray, call'd wind instruments? Musicians: Ay, marry are they, sir. Cl.: O, thereby hangs a tail.* Mus.: Whereby hangs a tale, air? Cl.: Marry, sir, by many a wind instrument that I know. But, masters, here's money for you; & the general so likes your music that he desires you, of all loves, to make no more noise with it*... If you have any music that may not be heard, to't again. X... Go, vanish into air, away!

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*cf. E. Partridge, Dict. of Slang, p. 23: "back-door trumpet"; p. 405: "to wind one's horn"; H. Küpper, Wörter p. 17: "ars musica"; buch der deutschen Umgangssprache Bd. II. S. 107: "Flöte"; S. 201-2: "Naturfagott"; S. 289: "Trompetengemüse". Dante's famous line (Inferno XXI. 139): "Ed egli avea del cul fatto trombetta".

sc. iii Emilia:[1261] ... I warrant it grieves my husband / As if the cause were his. Desdemona: O, that's an honest fellow. / ... / ... You [Cassio] do love my lord; / You have known him long; & be you well assur'd / He shall in strangeness stand no farther off / Than in a politic distance. Cassio: Ay, but, lady, / That policy may either last so long, / Or feed upon such nice & waterish diet, / Or breed itself so out of circumstance, / That, I being absent & my place supplied, / My general will forget my love & service. Des.: Do not doubt that... / If I do vow a friendship, I'll perform it / To the last article. My lord shall never rest; / I'll watch him tame & talk him out of patience; / His bed shall seem a school, his board a shrift; / I'll intermingle everything he does / With Cassio's suit... Iago: Ha! I like not that. Othello: What dost thou say? Iag.: Nothing, my lord; or if— I know not what. Oth.: Was not that Cassio parted from my wife? Iag.: Cassio, my lord? No, sure, I cannot think it, / That he would steal away so guilty-like, / Seeing you coming... Des.: How now, my lord? / I have been talking with a suitor here, / A man that languishes in your displeasure. / ... / ... Good love, call him back.[1262] Oth.: Not now, sweet Desdemon; some other time. Des.: But shall't be shortly? Oth.: The sooner, sweet, for you. Des.: Shall't be tonight at supper? / Oth.: No, not ~~to~~ tonight.

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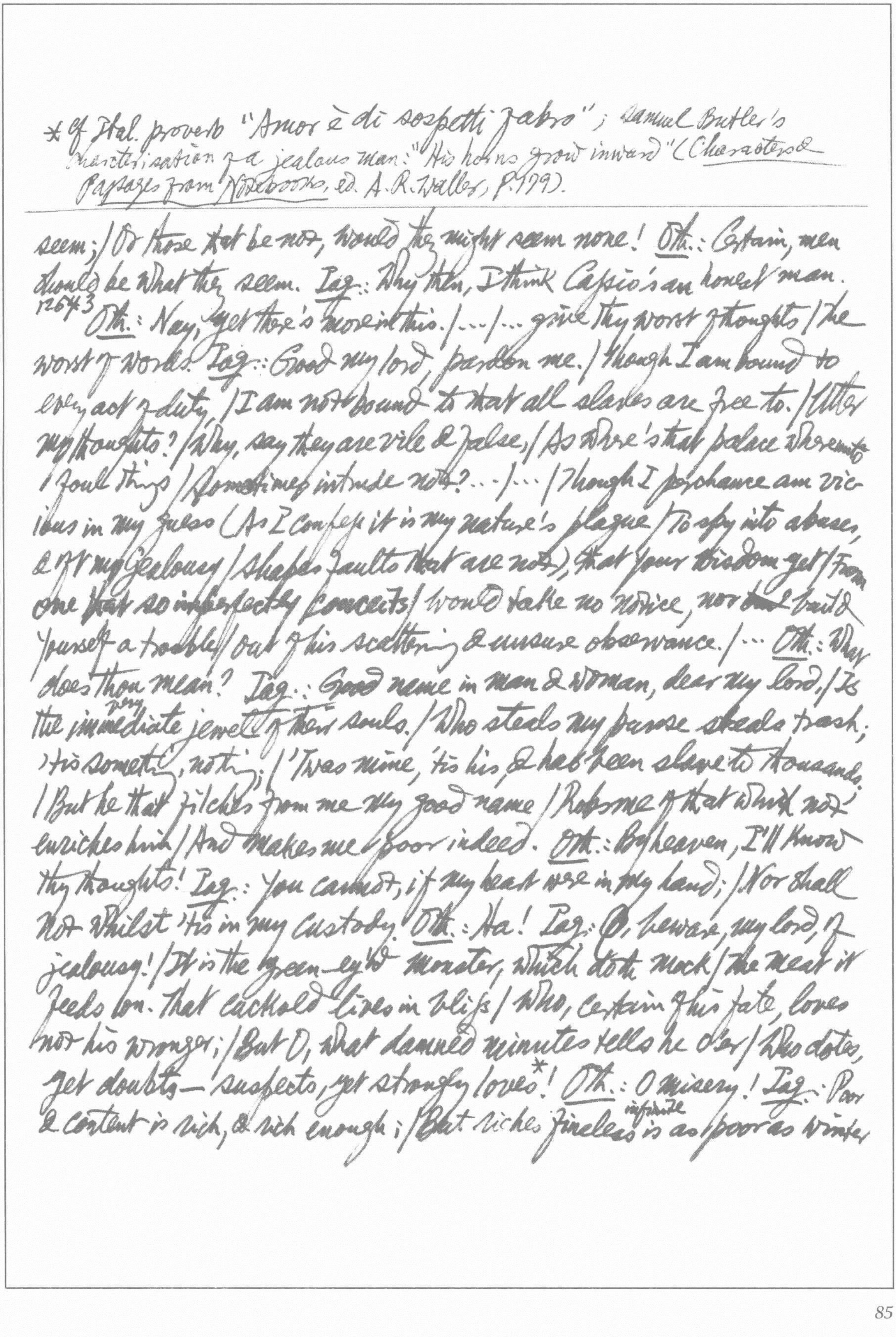
*cf. Ital. proverb "un soldo a cominciare e due a smettere" (D. Provenzal, Perchè si dice così? p. 318); The Oxf. Dict. of Proverbs, p. 269: "Like the blind beggars of Bologna, a man must give 'em a halfpenny to sing, & twopence to hold their tongues"; "Like the piper of Bujalance, one maravedi to strike up & ten to leave off"

Des.: Tomorrow dinner then? Oth.: I shall not dine at home /... Des.: Why then, tomorrow night .... Oth.: Prithee no more. Let him come when he will / I will deny thee nothing. Des.: Why, this is not a boon. / 'Tis as I should entreat you wear your gloves, / Or feed on nourishing dishes, or keep you warm, / Or sue to you to do a peculiar profit / To your own person. Nay, when I have a suit / Wherein I mean to touch your love indeed, / It shall be full of poise & difficult weight, / And fearful to be granted. Oth.: I will deny thee nothing / Whereon I do beseech thee grant me this, / To leave me but a little to myself. Des.: Shall I deny you?... Oth.: Excellent wretch! Perdition catch my soul / But I do love thee! & when I love thee not, / Chaos is come again.... Iag.: Did Michael Cassio, when you woo'd my lady, / Know of your love? Oth.: He did, from first to last. Why dost thou ask? Iag.: But for a satisfaction of my thought; / No further harm. Oth.: Why of thy thought, Iago? Iag.: I did not think he had been acquainted with her. Oth.: O, yes, & went between us very oft. Iag.: Indeed? Oth.: Indeed? Ay, indeed! Discern'st thou aught in that? / Is he not honest? Iag.: Honest, my lord? Oth.: Honest? Ay honest. /--/ What dost thou think? Iag.: Think, my lord? Oth.: By heaven, he echoes me, / As if there were some monster in his thought / Too hideous to be shown.... Iag.: My lord, you know I love you. Oth.: I think thou dost; /... / Therefore these stops of thine fright me the more; / For such things in a false disloyal knave / Are tricks of custom; but in a man that's just / They are swelling or information close dilations, working from the heart / That passion cannot rule... Iag.: Men should be what they



seem; / Or those that be not, would they might seem none! Oth.: Certain, men should be what they seem. Iag.: Why then, I think Cassio's an honest man.
1264 3 Oth.: Nay, yet there's more in this. / ... / ... give thy worst of thoughts / The worst of words. Iag.: Good my lord, pardon me. / Though I am bound to every act of duty, / I am not bound to that all slaves are free to. / Utter my thoughts? / Why, say they are vile & false, / As where's that palace whereinto / foul things / Sometimes intrude not? ... / ... / Though I perchance am vicious in my guess (As I confess it is my nature's plague / To spy into abuses, & oft my jealousy / Shapes faults that are not), that your wisdom yet / From one that so imperfectly conceits / Would take no notice, nor build / Yourself a trouble / Out of his scattering & unsure observance. / ... Oth.: What dost thou mean? Iag.: Good name in man & woman, dear my lord, / Is the very immediate jewel of their souls. / Who steals my purse steals trash; / 'Tis something, nothing; / 'Twas mine, 'tis his, & has been slave to thousands, / But he that filches from me my good name / Robs me of that which not enriches him / And makes me poor indeed. Oth.: By heaven, I'll know thy thoughts! Iag.: You cannot, if my heart were in my hand; / Nor shall not whilst 'tis in my custody. Oth.: Ha! Iag.: O, beware, my lord, of jealousy! / It is the green-ey'd monster, which doth mock / The meat it feeds on. That cuckold lives in bliss / Who, certain of his fate, loves not his wronger; / But O, what damned minutes tells he o'er / Who dotes, yet doubts — suspects, yet strongly loves*! Oth.: O misery! Iag.: Poor & content is rich, & rich enough; / But riches fineless infinite is as poor as winter

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* Cf. Ital. proverb "Amor è di sospetti fabro"; Samuel Butler's characterisation of a jealous man: "His horns grow inward" (*Characters & Passages from Notebooks*, ed. A. R. Waller, p. 179).

* Cf. Greene, Penelope's Web: "Si non caste, tamen caute: if not chastely, yet charily." Cf. the It. proverb: "Le cose non sono come sono, ma come si vedono". Cf. int. 1474.

& H. J. C. Grierson, Cross-Currents in Eng. Lit. of the 17th Cent., p. : "The readiness with which Othello entertains Iago's suggestions is explicable if one recalls the common estimate of the Elizabethans of the risks a man

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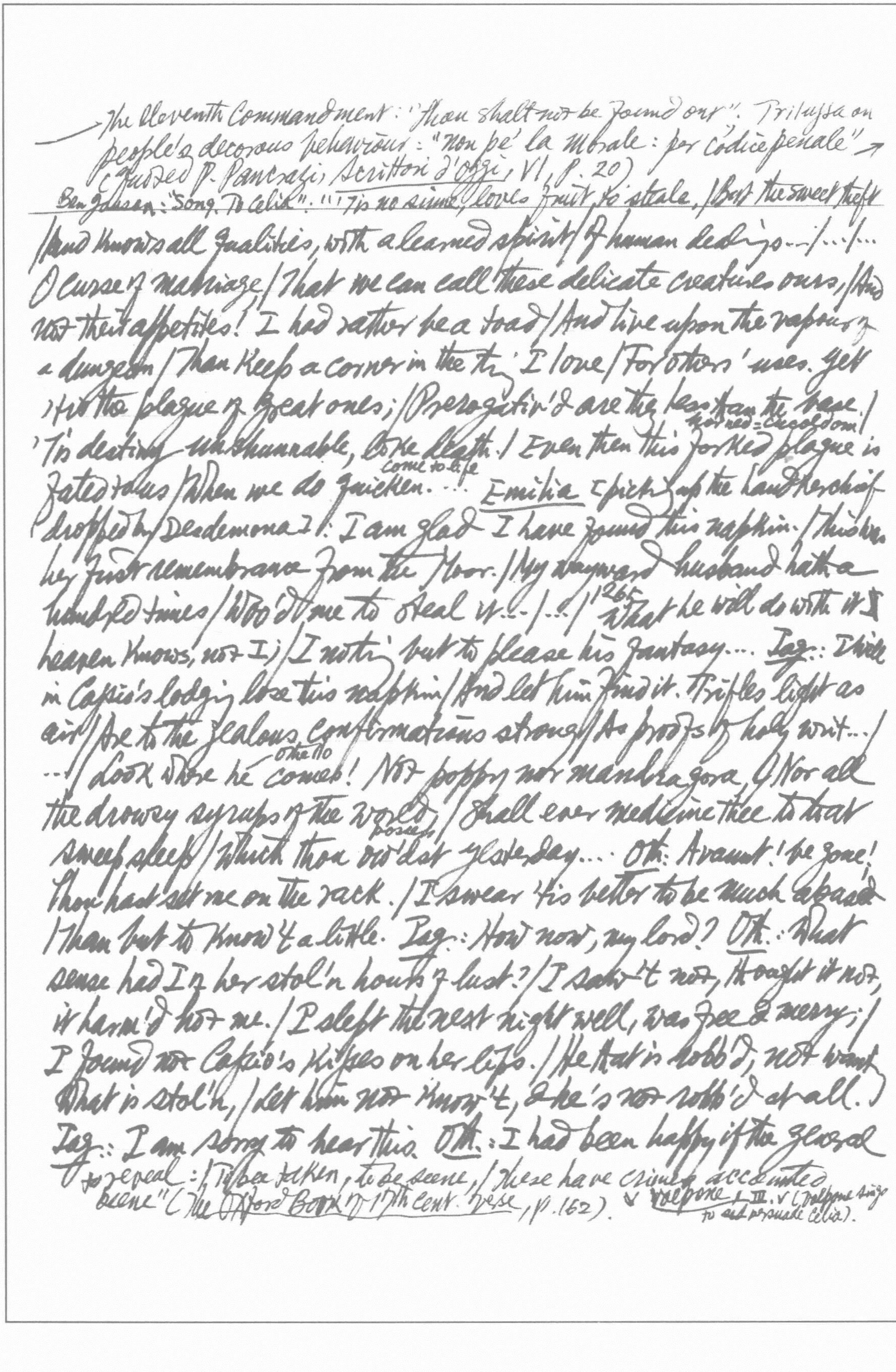
/ To him that ever fears he shall be poor. / ... Oth.: Why, why is this? / ... / ... 'Tis not to make me jealous / To say my wife is fair, feeds well, loves company, / Is free of speech, sings, plays, & dances well. / Where virtue is, these are more virtuous. / Nor from my own weak merits will I draw / The smallest fear or doubt of her revolt, / For she had eyes & chose me. No, Iago; / I'll see before I doubt; when I doubt, prove; / And on the proof there is no more but this — / Away at once with love & jealousy! Iag.: I am glad of it; ... / ... / Look to your wife; observe her well with Cassio; / Wear your eyes thus, not jealous nor secure. / I would not have your free & noble nature, / Out of self-bounty (natural goodness of heart), be abus'd. Look to't. / I know our country disposition well: / In Venice they do let heaven see the pranks / They dare not show their husbands; their best conscience / Is not to leave 't undone, but keep 't unknown.* Oth.: Dost thou say so? Iag.: She did deceive her father, marrying you / ... / ... but

1264 I am much to blame. / ... Oth.: I am bound to thee for ever. Iag.: I see this hath dash'd your spirits. Oth.: Not a jot, not a jot. Iag.: ... I am to pray you not to strain my speech / To grosser issues nor to larger reach / Than to suspicion ... / ... / ... Cassio's my worthy friend — / My lord, I see y'are moved. Oth.: No, not much mov'd. / I do not think but Desdemona's honest. Iag.: Long live she so! & long live you to think so! Oth.: And yet, how nature erring from itself — Iag.: Ay, there's the point! ... Oth.: Why did I marry? & This honest creature doubtless / Sees & knows more, much more, than he unfolds. / ... / This fellow's of exceeding honesty,

was not running who married & so put his personal honour in the keeping of another".



The Eleventh Commandment: "Thou shalt not be found out". Trilussa on
people's decorous behaviour: "non pe' la morale: per codice penale" →
(quoted P. Pancrazi, *Scrittori d'oggi*, VI, p. 20)
Ben Jonson: "Song. To Celia": "'Tis no sinne, loves fruit to steale, / But the sweet theft

/ And knows all qualities, with a learned spirit / Of human dealings ... / ... / ...
O curse of marriage / That we can call these delicate creatures ours, / And
not their appetites! I had rather be a toad / And live upon the vapour of
a dungeon / Than keep a corner in the thing I love / For others' uses. Yet
'tis the plague of great ones; / Prerogativ'd are they less than the base. /
'Tis destiny unshunnable, like death. / Even then this forked horned = cuckoldom plague is
fated to us / When we do quicken come to life ... *Emilia* [picking up the handkerchief
dropped by Desdemona]: I am glad I have found this napkin. / This was
her first remembrance from the Moor. / My wayward husband hath a
hundred times / Woo'd me to steal it ... / ... / 265 What he will do with it /
Heaven knows, not I; / I nothing but to please his fantasy.... *Iag.*: I will
in Cassio's lodging lose this napkin / And let him find it. Trifles light as
air / Are to the jealous confirmations strong / As proofs of holy writ ... /
... / Look where he Othello comes! Not poppy nor mandragora, / Nor all
the drowsy syrups of the world poisons / Shall ever medicine thee to that
sweet sleep / Which thou ow'dst yesterday.... *Oth.*: Avaunt! be gone! /
Thou hast set me on the rack. / I swear 'tis better to be much abus'd
/ Than but to know 't a little. *Iag.*: How now, my lord? *Oth.*: What
sense had I of her stol'n hours of lust? / I saw 't not, thought it not,
it harm'd not me. / I slept the next night well, was free and merry; /
I found not Cassio's kisses on her lips. / He that is robb'd, not wanting
what is stol'n, / Let him not know 't, and he's not robb'd at all.
Iag.: I am sorry to hear this. *Oth.*: I had been happy if the general

to reveal: / To be taken, to be seene, / These have crimes accounted
beene" (*The Oxford Book of 17th Cent. Verse*, p. 162). ✓ *Volpone*, III.v (Volpone sings
to and persuade Celia).

"peccato occulto si può dir non fatto" (M. Bandello, *Le Novelle*, I. ~~xxviii~~ XXVII, Laterza. I, p. 229. Molière, *Tartuffe* III.iii: "Et ce n'est pas pécher que de pécher en silence"

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a soldier who digs trenches etc.

camp, / Pioners & all, had tasted her sweet body, / So I had nothing known. O, now for ever / Farewell the tranquil mind! farewell content! / ... / Farewell the neighing steed & the shrill trump, / The spirit-stirring drum, th'ear-piercing fife, / The royal banner, & all quality, / Pride, pomp & circumstance of glorious war! / ... / Farewell! Othello's occupation's gone! *Iag.*: Is't possible, my lord? *Oth.*: Villain, be sure thou prove my love a whore! / Be sure of it; give me the ocular proof; / ... / Make me to see't; or at the least so prove it / That the probation bear no hinge nor loop / To hang a doubt on — or woe upon thy life! ... *Iag.*: ... / ... O wretched fool, / That liv'st to make thine honesty a vice! / O [266] monstrous world! Take note, take note, O world, / To be direct & honest is not safe. / I thank you for this profit; & from hence / I'll love no friend, sith love breeds such offence. *Oth.*: Nay, stay: thou shouldst be honest. *Iag.*: I should be wise; for honesty's a fool / And loses that it works for. *Oth.*: By the world, / I think my wife be honest, & think she is not; / I think that thou art just, & think thou art not. / I'll have some proof. Her name, that was as fresh / As Dian's visage, is now begrim'd & black / As mine own face ... / ... / ... Would I were satisfied! *Iag.*: ... / You would be satisfied? *Oth.*: Would! Nay, I will. *Iag.*: And may. But how? how satisfied, my lord? / Would you, the supervisor (onlooker), grossly gape on? / Behold her topp'd? *Oth.*: Death & damnation! O! *Iag.*: It were a tedious difficulty, I think, / To bring them to that prospect. Damn them then, / If ever mortal eyes do see them bolster / More than their own! What then? How then? / What shall I say? Where's

lustful
satisfaction? / It is impossible you should see this, / Were they as prime as goats, as
lustful
hot as monkeys, / As salt as wolves in pride, & fools as gross / As ignorance
made drunk. But yet, I say, / If imputation & strong circumstances / Which
lead directly to the door of truth / Will give you satisfaction, you may have't.
/ ... / ... I lay with Cassio lately, / And being troubled with a raging tooth, / I could
not sleep! / There are a kind of men so loose of soul / That in their sleeps
will mutter their affairs. / One of this kind is Cassio. / In sleep I heard him
say, "Sweet Desdemona, / Let us be wary, let us hide our loves!" / And
then, sir, would he gripe & wring my hand, / Cry "O sweet creature!" &
then kiss me hard, / As if he pluck'd up kisses by the roots / That grew
upon my lips; then laid his leg / Over my thigh, & sigh'd, & kiss'd, & then /
Cried 'Cursed fate that gave thee to the Moor!'" Oth.: O monstrous,
monstrous! Iag. Nay, this was but his dream. Oth. But this denoted a
foregone conclusion... Iag. And this may help to thicken other proofs /
That do demonstrate thinly. Oth. I'll tear her all to pieces. / ... / O, that
the slave had forty thousand lives! / One is too poor, too weak for my revenge.
/ ... / All my fond love thus do I blow to heaven. / 'Tis gone. / Arise,
black vengeance, from the hollow hell! ... Iag. Patience, I say. Your mind
perhaps may change. Oth. Never, Iago. Like to the Pontic sea, / Whose icy current
& compulsive course / Ne'er feels retiring ebb, but keeps due on / To
the Propontic & the Hellespont; / Even so my bloody thoughts, with violent
pace, / Shall ne'er look back, ne'er ebb to humble love, / ... / ... [He kneels]
Now, by yond marble heaven, / In the due reverence of a sacred vow / I here

1267
engage my words. Iago: Do not rise yet [Iag. kneels] | ~~[illegible]~~ | Witness
that here Iago doth give up | the execution of his wit, hands, heart | To wrong'd
Othello's service!
sc. IV 1268
Oth.: Well, my good. [Aside] O, hardness to dissemble! | How do
you, Desdemona? .... | ... | Lend me thy handkerchief. Des.: Here, my
lord. Oth.: That which I gave you. Des. I have it not about me. .. | Oth.:
That handkerchief | Did an Egyptian to my mother give ... | ... 1268 She told her,
while she kept it, | 'Twould make her amiable & subdue my father
| Entirely to her love; but if she lost it | Or made a gift of it, my father's eye
should hold her loathly, & his spirits should hunt | After new fancies...
Des.: Is't possible? Oth.: 'Tis true. There's magic in the web of it. | A sibyl
that had number'd in the world | The sun to course two hundred compasses,
| In her prophetic fury sew'd the work; | The worms were hallowed that
did breed the silk; | And it was dy'd in mummy which the skilful
| Conserv'd of maiden's hearts... Des. Why do you speak so startingly &
rash? Oth.: Is't lost? Is't gone? ... Des. It is not lost. But what
an if it were? ... Oth.: Fetch't, let me see 't! Des.: Why, so I can, sir;
but I will not now. | This is a trick to put me from my suit ... Oth.:
Fetch me the handkerchief! ... Des.: Come, come! ... Oth.: The handkerchief,
Des.: I pray talk me of Cassio. Oth.: The handkerchief! Des.: A man that
all his time | Hath founded his good fortunes on your love, | Shar'd dangers
with you — Oth.: The handkerchief! ... Emilia: Is not this man jealous?
Des.: I ne'er saw this before. | ... Em.: 'Tis not a year or two shows

us a man. / They are all but stomachs & we all but food; / They eat us hungerly, & when they are full / They belch us.… Des.: Someth' sure of state, / Either from Venice or some unhatch'd practice / Made demonstrable here in Cyprus to him, / 1269 Hath puddled his clear spirit; and in such cases / Men's natures wrangle with inferior things, / Though great ones are their object. 'Tis even so. / For let our finger ache, & it endues / Our other, healthful members even to that sense / Of pain. Nay, we must think men are not gods, / Nor of them look for such observancy homage / As fits the bridal.… Em.: Pray heaven it be state matters, as you think, / And no conception nor no jealous joy / Concerning you. Des.: Alas the day! I never gave him cause. Em.: But jealous souls will not be answer'd so. / They are not ever jealous for the cause, / But jealous for they are jealous. 'Tis a monster / Begot upon itself, born on itself. Des.: Heaven keep that monster from Othello's mind. Em. Lady, amen.! – Cassio: Pardon me, Bianca / I have this while with leaden thoughts been press'd; /… Bianca: O Cassio, whence came this? D.'s handkerchief / This is some token from a newer friend. /… Cas.: Go to, woman! / Throw your vile guesses in the devil's teeth, / From whence you have them. You are jealous now /… /… I found it in my chamber…

ACT IV

sc. i 1269

Iago: Will you think so? Othello: Think so, Iago? Iag.: What? / To kiss in private? Oth.: An unauthoriz'd kiss. Iag.: Or to be naked with her friend in bed / An hour, or more, not meaning any harm? Oth.:

naked in bed, Iago, & not mean harm? / It is hypocrisy against the devil. / They
that mean virtuously, & yet do so, / The devil their virtue tempts, & they
tempt heaven. Iag. So they do nothing, 'tis a venial slip. / But if I
give my wife a handkerchief — Oth.: What then? Iag.: Why, then
1270 'tis hers, my lord; & being hers, / She may, I think, bestow't on
any man. Oth: She is protectress of her honour too. / May she give that? Iag.:
Her honour is an ~~ess~~ essence that's not seen; / They have it very oft that have
it not.... Oth. What hath he said? Iag.: Faith, that he did — I know not
what he did. Oth.: What? What? Iag. Lie — Oth.: With her? Iag.: With her,
on her; what ~~she~~ you will. Oth.: ...We say lie on her when they belie her. Lie with
her! Zounds, that's fulsome.... Confess? — handkerchief? — O devil! [Falls in
a trance] Iag. Work on, / My medicine, work! Thus credulous fools are
caught, / And many worthy & chaste dames even thus, / All guiltless, meet reproach. — What, ho! my lord!.. / .. / My lord is fall'n into epilepsy. / This is
his second fit; he had one yesterday... Oth.: A horned man's a monster
& a beast. Iag.: There's many a beast then in a populous city, / And many a
civil monster.... / .. / ... There's millions now alive / That nightly lie in those
not exclusively, one's own — personal, one's own
unproper beds / Which they dare swear peculiar. Your case is better. / O, 'tis the
spite of hell, the fiend's arch-mock, / To lip a wanton in a secure couch, / And
to suppose her chaste! No, let me know; / And knowing what I am, I know what
she shall be. Oth. O, thou art wise! 'Tis certain. Iag.... Bade him [Cassio]
hide — sneers
anon return... / ... Do but encave yourself / And mark the fleers, the gibes, &
notable scorns / That dwell in every region of his face; / For I will make him

tell the tale anew— / Where, how, how oft, how long ago, & when / He hath, & is again to cope with your wife..... [Othello retires] 1271 Now will I question Cassio of Bianca, /.../... It is a creature / That dotes on Cassio, as 'tis the strumpet's plague / To beguile ~~many~~ many & be beguil'd by one. ....[Enter Cassio] ... I never knew a woman love man so. Cassio: Alas, poor rogue! I think, i' faith, she loves me. Oth.: Now he denies it faintly, & laughs it out.... Cas.: ...She haunts me in every place... So hangs, & lolls, & weeps upon me; so hales haul & pulls me! Ha, ha, ha!... [Enter Bianca]... Bianca: ... What did you mean by that same handkerchief you gave me even now? ... This is some minx's token... 1272 Oth.: Ay let her rot, & perish, & be damn'd tonight; for she shall not live. No, my heart is turned to stone. I strike it, & it hurts my hand. O, the world hath not a sweeter creature.. O, she will sing the savageness out of a bear!... And then, of so gentle a condition! Iag.: Ay, too gentle. Oth. Nay, that's certain. But yet the pity of it, Iago! O Iago, the pity of it, Iago! Iag.: If you are so fond over her iniquity, give her patent to offend; for if it touch not you, it comes near nobody. Oth.: I will chop her into messes! Cuckold me! ... Get me some poison, Iago, this night. I will not expostulate with her, lest her body & beauty unprovide render irresolute me again. ...Iag.: Do it not with poison. Strangle her in her bed, even the bed she hath contaminated.... Oth.: Devil! [strikes Desdemona]... If that the earth could teem with woman's tears, / Each drop she falls would prove a crocodile / Out of my sight! Desdemona: I will not stay to offend you. ...Oth.: Sir, 1273 she can turn, & turn, & yet go on, / And turn again...

Sc. II. Oth.: Yes, you have seen Cassio & she together. Emilia: But then I saw *cf Macbeth, V.i (P.1140)

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no harm, & then I heard / Each syllable that breath made up between them. Oth.:
What, did they never whisper? Em.: Never, my lord. Oth. Nor send you out o'th'
way? Em.: Never.... / (Remove your thought; it doth abuse your bosom.)
If any wretch have put this in your head, / Let heaven requite it with the ser-
pent's curse! ... Oth. Bid her come hither. Go. /.../ ...This is a subtle
whore, / A closet ~~key~~ lock & key of villainous secrets... Des.: What is your
pleasure? Oth.: Let me see your eyes. / Look me in the face.../.../ Why,
what art thou? Des.: Your wife, my lord; your true / And loyal wife...
1274 Oth.: ... Swear thou art honest. Des.: Heaven doth truly know it. Oth.:
Heaven truly knows that thou art false as hell. Des.: To whom, my lord?
With whom? How am I false? Oth.: O, Desdemon! away! away! away! *
Des.: Alas the heavy day! Why do you weep? / Am I the motive of these
tears, my lord? / If haply you my father do suspect / And instrument
of this your calling back, / Lay not your blame on me... Oth.: .../ But
there where I have garner'd up my heart, /.../ The fountain from the which
my current runs, / or else dries up — to be discarded thence, / or keep it
as a cistern for foul toads / To knot & [illegible] gender in — turn thy complexion
there, / Patience, thou young & rose-lipp'd cherubin! / Ay, there look grim as
hell! Des.: I hope my noble lord esteems me honest. Oth.: O, ay! as summer
flies are in the shambles, / That quicken revive even with blowing. O thou weed, / Who
art so lovely fair, & smell'st so sweet, / That the sense aches at thee,
would thou hadst ne'er been born! Des.: Alas, what ignorant sin have
I committed? Oth.: Was this fair paper, this most goodly book, / Made

to write "Whore" upon?* What committed? / Committed? O thou public commoner! (prostitute) / … / … What committed? / Heaven stops the nose at it, & the moon winks, / The bawdy wind, that kisses all it meets, / Is hush'd within the hollow mine of earth / And will not hear it. What committed? / … / Are not you a strumpet? Des.: No, as I am a Christian! / If to preserve this vessel for my lord / From any other foul unlawful touch / Be not to be a strumpet, I am none. Oth.: What, not a whore? … [Exit] … Emilia: Good madam, what's the matter with my lord? Des.: With who? Em.: With my lord, madam. Des.: Who is thy lord? Em.: He that is yours, sweet lady. Des.: I have none … / … / And call thy husband hither. / … / 1275 Am I that name, Iago? Iago: What name, fair lady? Des.: Such as she says my lord did say I was. Em. He call'd her whore … / I. – / Hath she forsook so many noble matches, / Her father & her country, all her friends, / To be call'd whore? … / – / I will be hang'd if some eternal villain, / Some busy & insinuating rogue, / Some cogging, (cheating) cozening slave, to get some office, / Have not devis'd this slander. I'll be hang'd else. Iag.: Fie, there is no such man! It is impossible.* Des.: If any such be there, heaven pardon him. Em.: A halter pardon him! & hell gnaw his bones! / Why should he call her whore? Who keeps her company? / What place, what time? What form? What likelihood? / The Moor's abus'd by some most villainous knave, / Some base notorious knave, some scurvy fellow. / O heaven, that such companions thou'dst unfold, / And put in every honest hand a whip / To lash the rascals naked through the world / Even from the East to th' West! Iag.: Speak within door. Em.: O, fie upon them! Some

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*Cf E.R. Curtius, *Europäische Literatur und lateinisches Mittelalter*, 2te Aufl. S. 329 ff on the metaphor of the book.

such squire he was / That turn'd your wit the seamy side without / And made you to suspect me with the Moor.* Iag.: You are a fool. Go to.** Des.: O good Iago, / What shall I do to win my lord again? / ... / And this unkindness may defeat my life, / But never taint my love. I cannot say "whore." / It doth abhor me now I speak the word; / To do the act that might th' $\overset{\text{title}}{\text{addition}}$ earn / Nor the world's mass of vanity could make me.... Iag.: Will you hear me, Roderigo? Roderigo: Faith, I have heard too much; for your words & performance are no kin together. Iag.: You charge me most unjustly. Rod.: With naught but truth. 1276 Iag.: Well, go to;** very well. Rod.: ... I cannot go to, man; nor 'tis not very well... Iag.: Why, now I see there's mettle in thee.

sc. iii Desdemona: 1276 My mother had a maid call'd Barbary. / She was in love; & he she lov'd proved mad / And did forsake her. She had a song of "willow." / 1277 An old thing 'twas; but it express'd her fortune, / And she died singing it. That song tonight / Will not go from my mind... "The poor soul sat sighing by a sycamore tree, / Sing all a green willow: / Her hand on her bosom, her head on her knee, / Sing willow, willow, willow. / The fresh streams ran by her & murmur'd her moans; / Sing willow etc.; / Her salt tears fell from her, & soft'ned the stones. / Sing willow etc. ..." Hark! Who is't that knocks? Emilia: It is the wind. Des.: "I call'd my love false love; but what said he then? / Sing willow etc.: / If I court $\overset{\text{more}}{\text{moe}}$ women, you'll couch with moe men." ... Mine eyes do itch. / Doth that bode weeping? Emil.: 'Tis neither here

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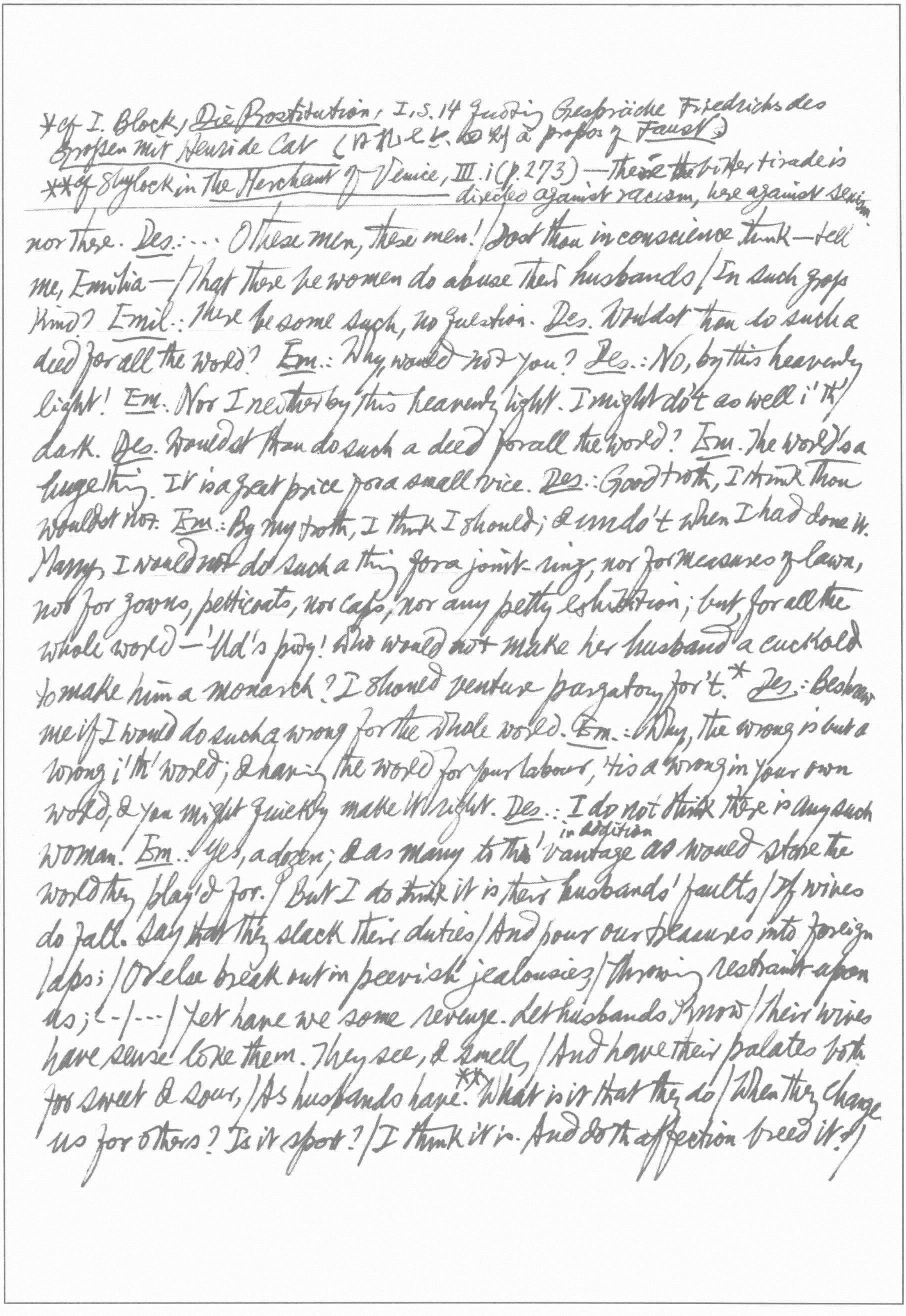
* cf. II.i (p.1255).
I.iii (~~1231~~ (p.1235));

** 去你的!



nor these. Des.: ... O these men, these men! / Dost thou in conscience think—tell me, Emilia— / That there be women do abuse their husbands / In such gross kind? Emil.: There be some such, no question. Des. Wouldst thou do such a deed for all the world? Em.: Why, would not you? Des.: No, by this heavenly light! Em. Nor I neither by this heavenly light. I might do't as well i' th' dark. Des. Wouldst thou do such a deed for all the world? Em. The world's a huge thing. It is a great price for a small vice. Des.: Good troth, I think thou wouldst not. Em.: By my troth, I think I should; & undo't when I had done it. Marry, I would not do such a thing for a joint-ring, nor for measures of lawn, nor for gowns, petticoats, nor caps, nor any petty exhibition; but, for all the whole world—'Ud's pity! Who would not make her husband a cuckold to make him a monarch? I should venture purgatory for't.* Des.: Beshrew me if I would do such a wrong for the whole world. Em.: Why, the wrong is but a wrong i' th' world; & having the world for your labour, 'tis a wrong in your own world, & you might quickly make it right. Des.: I do not think there is any such woman! Em.: Yes, a dozen; & as many to th' in addition 'vantage as would store the world they play'd for. / But I do think it is their husbands' faults / If wives do fall. Say that they slack their duties / And pour our treasures into foreign laps; / Or else break out in peevish jealousies, / Throwing restraint upon us; ---/--- / Yet have we some revenge. Let husbands know / Their wives have sense like them. They see, & smell, / And have their palates both for sweet & sour, / As husbands have.** What is it that they do / When they change us for others? Is it sport? / I think it is. And doth affection breed it? /

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*cf I. Block, Die Prostitution, I, S. 14 quoting Gespräche Friedrichs des Grossen mit Henri de Cat ([illegible] à propos of Faust.)

**cf Shylock in The Merchant of Venice, III.i (p. 273)—There the bitter tirade is directed against racism, here against sexism.

*again P.1280

I think it doth. Is't frailty that thus errs? / It is so too. And have not we affections, / Desires for sport, & frailty, as men have? / Then let them use us well; else let them know, / The ills we do, their ills instruct us so. Des.: Good night, good night. Heaven me such uses send, / Not to pick bad from bad, but by bad mend!

Act V

sc. 1. 1278 /

Iago: ... Wear thy good rapier bare, & put it home. ... / It makes us, or it mars us — think on that, / ... Roderigo: ... / 'Tis but a man gone. Forth my sword! He dies! Iag.: I have rubb'd this yong quat simple almost to the sense, / And he grows angry. Now whether he kill Cassio, / Or Cassio him, or each do kill the other, / Every way makes my game ... / ... / ... If Cassio do remain, / He hath a daily beauty in his life / That makes me ugly; & besides, the Moor / May unfold me to him ... [Iago rushes from his post, wounds Cassio in the leg, & exit] Cassio: I am maim'd for ever. Help, ho! Murther! Murther! ... Othello: 'Tis he. O brave Iago*, honest & just / That hast such noble sense of thy friend's wrong! / Thou teachest me. Minion, your dear lies dead, / And your unblest fate hies. Strumpet, I come. / Forth of my heart those charms, ~~thy~~ thine eyes, are blotted. / Thy bed, lust-stain'd, shall with lust's blood be spotted. ... Roderigo: Nobody come? Then shall I bleed to death. ... Iag.: O murd'rous slave! O villain! [Stabs Roderigo] Rod.: 1279 O damn'd Iago! O inhuman dog! .... [to Bianca] What, look you pale, mistress? — / Do you perceive the gastness terrified expression of her eye? — / Nay, an you stare, we shall hear more anon. / ... / Do you see, gentlemen? Nay, guiltiness will speak, / Though tongues were out of use. / … / This is the fruit of whoring. Prithee, Emilia, / Go know of Cassio where he supp'd to-night. / [To Bianca] What, do you shake at that? Bianca: He supp'd at my house; but I therefore shake not. … Emilia: Fie, fie upon thee, strumpet! Bia.: I am no strumpet, but of life as honest / As you that thus abuse me.

Sc. ii Othello: 280 … Yet I'll not shed her blood, / Nor scar that whiter skin of hers than snow, / And smooth as monumental alabaster. / Yet she must die, else she'll betray more men. / Put out the light, & then put out the light. / If I quench thee, thou flaming minister, / I can again thy former light restore, / Should I repent me; but once put out thy light, / Thou cunning'st pattern of excelling nature, / I know not where is that Promethean heat / That can thy light relume. When I have pluck'd the rose, / I cannot give it vital growth again; / It needs must wither. I'll smell it on the tree [Kissing Desdemona]. / O balmy breath, that dost almost persuade / Justice to break her sword! One more, one more! / Be thus when thou art dead, & I will kill thee, / And love thee after. One more, & this the last! / So sweet was ne'er so fatal. I must weep, / But they are cruel tears… / … / … She wakes. Desdemona: Who's there? Othello? / … / Alas, why gnaw you so your nether lip? Some bloody passion shakes your very frame. / These are portents; but yet I hope, I hope, / They do not point on me. … Oth.: That handkerchief Which I so lov'd & gave thee / Thou gav'st to Cassio. Des.: No, by my life & soul! / … Oth.: Sweet soul, take heed, / Take heed of perjury; thou art on thy death-bed. / … / … Thou art to die. Des.: Then Lord have mercy on *cf p.1278, 1282

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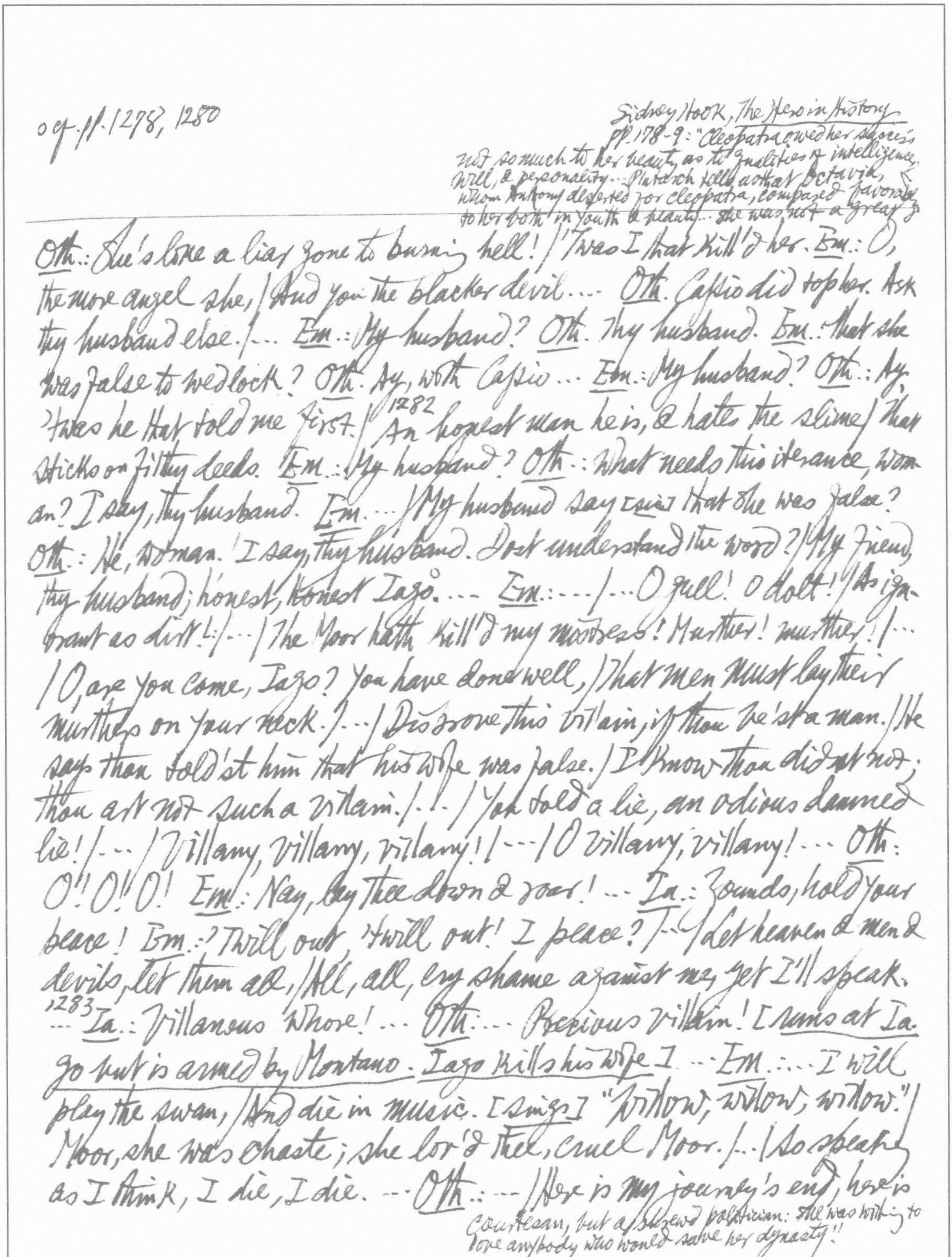
on me!/ Oth.: I say amen. ... Des.: He will not say so. Oth.: No, his mouth is
stopp'd./ Honest Iago* hath ta'en order for't. Des.: O, my fear interprets. What,
is he dead? 1281 Oth.: Had all his hairs been lives, my great revenge/ Had
stomach for them all. Des.: Alas, he is betray'd, & I am undone! Oth.: Out,
strumpet! Weep'st thou for him to my face? Des. O, banish me, my lord, but
kill me not! Oth.: Down, strumpet. Des.: Kill me tomorrow; let me live
to-night! Oth.: Nay, an you strive— Des.: But half an hour! Oth.: Being
done, there is no pause. Des. But while I say one prayer! Oth. 'Tis too
late. [He smothers her.] Emilia [calls within.]: My lord, my lord! What, ho!
my lord, my lord! Oth. What noise is this? Not dead? not yet quite dead?/
I that am cruel am yet merciful;/ I would not have thee linger in thy
pain./ ... Who's there?/ ... / Yes, 'tis Emilia ... / If she come in, she'll
sure speak to my wife./ My wife! my wife! What wife? I have no wife./
O, insupportable! O heavy hour!/ Methinks it should be now a huge
eclipse/ Of sun & moon, & that th' affrighted globe/ Should yawn at
alteration./ ... Let me the curtains draw... Emi.: O my good lord, yonder's
foul murther done! Oth.: ... 'Tis the very error of the moon./ She comes more
near the earth than she was wont/ And makes men mad./ ... / ... And Cassio
kill'd? Em.: No, Cassio is not kill'd. Oth.: Not Cassio kill'd? Then murther's
out of tune,/ And sweet revenge grows harsh. Desd.: O, falsely, falsely
murder'd! Em.: O Lord! What cry is that? Oth.: That? What? Em. ...:
Help! help, ho! help! O lady, speak again!/ ... Des: A guiltless death I
die. Em.: O, who hath done this deed? Des: Nobody—I myself. Farewell./...



cf. pp. 1278, 1280

Sidney Hook, The Hero in History
pp. 178-9: "Cleopatra owed her success
not so much to her beauty as to qualities of intelligence,
will, & personality... Plutarch tells us that Octavia,
whom Antony deserted for Cleopatra, compared favorably
to her both in youth & beauty... she was not a great
courtesan, but a shrewd politician: she was willing to
love anybody who would save her dynasty!"

Oth.: She's like a liar gone to burning hell! / 'Twas I that kill'd her. Em.: O,
the more angel she, / And you the blacker devil.... Oth. Cassio did top her. Ask
thy husband else. / ... Em.: My husband? Oth. Thy husband. Em.: That she
was false to wedlock? Oth. Ay, with Cassio ... Em.: My husband? Oth.: Ay,
'twas he that told me first. / 1282 An honest man he is, & hates the slime / That
sticks on filthy deeds. Em.: My husband? Oth.: What needs this iterance, wom-
an? I say, thy husband. Em. ... / My husband say [sic] that she was false?
Oth.: He, woman. I say, thy husband. Dost understand the word? / My friend,
thy husband; honest, honest Iago. ... Em.: ... / ... O gull! O dolt! / As ig-
norant as dirt! / ... / The Moor hath kill'd my mistress! Murther! murther! / ...
/ O, are you come, Iago? You have done well, / That men must lay their
murthers on your neck. / ... / Disprove this villain, if thou be'st a man. / He
says thou told'st him that his wife was false. / I know thou didst not;
thou art not such a villain. / ... / You told a lie, an odious damned
lie! / ... / Villany, villany, villany! / ... / O villany, villany! ... Oth.:
O! O! O! Em.: Nay, lay thee down & roar! ... Ia.: Zounds, hold your
peace! Em.: 'Twill out, 'twill out! I peace? / ... / Let heaven & men &
devils, let them all, / All, all, cry shame against me, yet I'll speak.
1283 ... Ia.: Villanous whore! ... Oth.: ... Precious villain! [runs at Ia-
go but is armed by Montano. Iago kills his wife] ... Em.: ... I will
play the swan, / And die in music. [sings] "Willow, willow, willow." /
Moor, she was chaste; she lov'd thee, cruel Moor. / ... / So speaking
as I think, I die, I die. ... Oth.: ... / Here is my journey's end, here is

X *C. M. Bowra, From Virgil to Milton, p. 51: "The episode of Antony & Cleopatra proved how dangerous the East was to the West, & the general relief over Cleopatra's death may be seen in Horace's almost hysterical outburst of joy over it. That Virgil shared the common view of her is clear from her place on the Shield of Aeneas: sequiturque, nefas, Aegyptia coniunx (And follows, shame on it! the Egyptian bride) VIII. My butt, / And very seamark of my utmost sail. / ... / Whip me, ye devils, / From the possession of this heavenly sight! / Blow me about in the winds! roast me in sulphur! / Wash me in steep-down gulfs of liquid fire! / O Desdemona, Desdemona, dead! / O! O! O! ... Ia.: I bleed, sir, but not kill'd. 1284 Oth.: I am not sorry neither. I'ld have thee live; / For in my sense, 'tis happiness to die. / ... / Speak of me as I am. Nothing extenuate, / Nor set down aught in malice. Then must you speak / Of one that lov'd not wisely, but too well; / Of one not easily jealous, but, being wrought, / Perplex'd in the extreme; X... / ... / ... of one whose subdu'd eyes, / Albeit unused to the melting mood, / Drop tears as fast as the Arabian trees / Their med'cinable gum... / ... / I kiss'd thee ere I kill'd thee. No way but this — / Killing myself, to die upon a kiss [falls upon the bed & dies] ... Lodovico: ... / ... The object ^{Iago} poisons sight; / ... / ... To you, Lord Governor, / Remains the censure of this hellish villain. / The time, the place, the torture — O, enforce it! ...

Antony & Cleopatra*

1285 [In this case, as in Julius Caesar & Coriolanus, many passages are suggested, not only in thought, but in language, by Plutarch in Sir Thomas North's translation. Cf the gorgeous passage in II. ii, 196 ff. with North: "... 1286 out of the [barge] there came a wonderfull passing sweete savor of perfumes, that perfumed the wharfes side, pestered with innumerable multitudes of people..."]

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688) The damning word nefas leaves no doubt about the wickedness of Antony's relations with Cleopatra" [Vulcan depicted the deeds of Aeneas's descendants on the shield he made for him, beginning with Romulus & Remus & culminating in Antony & Cleopatra]. The case of another East for the West was pointed out by]

Luigi Settembrini à propos of ~~the~~ Boiardo & Ariosto: "La sua Angelica [i.e. figliuola del vecchio Galafrone re del Catai] è una personificazione bellissima dell'Asia... Sotto quelle fantasie adunque c'è una verità storica, c'è il gran moto dell'Asia che si propaga in Europa" ecc. (Lezioni di letteratura italiana, 7a ed., 1881, I, pp. 340-1).

Thraliana, ed. Katharine C. Balderston, 2nd ed., I, p. 386: "Cleopatra was 43 yrs old when Anthony lost the World for her"

Act I

sc. 1. 1287 Cleopatra: If it be love indeed, tell me how much. Antony: There's beggary in the love that can be reckon'd. Cl.: I'll set a bourn how far to be belov'd. An.: Then must thou needs find out new heaven, new earth. Messenger: News, my good lord, from Rome... Cl.: ... Fulvia perchance is angry; or who knows / If the scarce-bearded Caesar have not sent / His powerful mandate to you... 1288 An.: Let Rome in Tiber melt & the wide arch / Of the rang'd empire fall! Here is my space. / Kingdoms are clay; our dungy earth alike / Feeds beast as man. The nobleness of life / Is to do thus [embracing]... /... / Now for the love of Love & her soft hours, / Let's not confound the time with conference harsh. /... Cl.: Hear the ambassadors. An.: Fie, wrangling queen! / Whom every thing becomes — to chide, to laugh, / To weep;* whose every passion fully strives / To make itself, in thee, fair & admir'd!...

sc. 2 1288 Charmian: Lord Alexas, sweet Alexas, most any thing Alexas, almost most absolute Alexas, where's the soothsayer that you prais'd so to the Queen?... Alexas: Soothsayer! Soothsayer: Your will? ... Ch.: Good sir, give me good fortune. Sooth.: I make not, but foresee. Ch.: Pray then, foresee me one. Sooth.: You shall be yet far fairer than you are.... Iras: No, you shall paint when you are old... Ch.: ... Let me be married to three kings in a forenoon & widow them all... Sooth.: You shall outlive the lady whom you serve. Ch.: O excellent! I love long life better than figs... Prithee, how many boys & wenches must I have? Sooth.: If every one of your wishes

*谢靈运江妃赋：两宜欢嚬，俱适华素；柳永满江红：恶发姿颜欢喜面，细追想处皆堪惜；周邦彦玉樓春：浅嚬轻笑各般宜.

had a womb, | And fertile every wish, a million.... Al. You think none but your sheets are privy to your wishes. Ch.: Nay, come, tell Iras hers... |289 Sooth.: Your fortunes are alike... Ir.: Am I not an inch of fortune better than she? Ch.: Well, if you were but an inch of fortune better than I, where would you choose it? Ir. Not in my husband's nose.* Ch. Our worser thoughts heavens mend! Alexas — come, his fortune, his fortune! O, let him marry a woman that cannot go, sweet Isis, I beseech thee! & let her die too, & give him worse! & let worse follow worse till the worst of all follow him laughing to his grave, fifty-fold a cuckold! Good Isis, hear me this prayer, though thou deny me a matter of more weight... Ir: Amen!... For, as it is a heartbreaking to see a handsome man loose-wiv'd, so it is a deadly sorrow to behold a foul knave uncuckolded. Therefore, dear Isis, keep decorum, & fortune him accordingly. Ch.: Amen.+ Al.: Lo now, if it lay in their hands to make me a cuckold, they would make themselves whores but they'ld do't!.... Messenger: Fulvia thy wife first came into the field. Antony: Against my brother Lucius? ...| ...| Well, what worst? Mess.: The nature of bad news infects the teller. Ant.: When it concerns the fool or coward. | On. | Things that are past are done with me. 'Tis thus: | Who tells me true, though in his tale lie death, | I hear him as he flatter'd. Mess.: Labienus (This is stiff news) hath with his Parthian force | Extended Asia from Euphrates, |...| Whilst— Ant: Antony, thou wouldst say. Mess.: O, my lord! Ant.: Speak to me home. Mince not the general tongue. | Name Cleopatra as she is call'd in Rome. | Rail thou in Fulvia's phrase, & taunt my faults | With such full licence as both truth & malice / Have power to utter... 1290 [enter] Another Messenger: Fulvia thy wife is dead.... Ant: There's a great spirit gone! Thus did I desire it. / What our contempts do often hurl from us, / We wish it ours again. / The present pleasure, / By revolution low'ring, does become / The opposite of itself. She's good, being gone; / The hand could pluck her back that shov'd her on. / I must from this enchanting queen break off. / Ten thousand harms more than the ills I know / My idleness doth hatch... Enobarbus: What's your pleasure sir? An.: I must with haste from hence. En.: Why, then we kill all our women. We see how mortal an unkindness is to them. If they suffer our departure, death's the word. An.: I must be gone. En.: Under a compelling occasion let women die. It were pity to cast them away for nothing, though between them & a great cause, they should be esteemed nothing. Cleopatra, catching but the least noise of this, dies instantly. I have seen her die twenty times upon far poorer moment. I do think there is mettle in death, which commits some loving act upon her, she hath such a celerity in dying. An.: She is cunning past man's thought. En.: We cannot call her winds & waters sighs & tears. They are greater storms & tempests than almanacs can report... An. Would I had never seen her! En. O, sir, you had then left unseen a wonderful piece of work, which not to have been blest withal would have discredited your travel. An.: Fulvia is dead. En.: Sir? An.: Fulvia is dead. En.: Fulvia? An.: Dead. En.: Why, sir, give the gods a thankful sacrifice. When it pleaseth their deities to take the wife of a man from him, it shows to man the tailors of the earth; comforting therein, that when old robes are worn out, there are members

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*Double entendre. cf Partridge, Dict. of Slang p.445: "Jew's compliment" & p.570: "A long nose is a lady's liking"; Mirabeau, Erotika Biblion, in L'Oeuvre du Comte Mirabeau, in "Les Maîtres de l'Amour" series, p.78: "On ne recevoit point les vites ceux qui avoient le nez trop petit, tors, &c., il falloit un beau nez" [cf. the R.V., Leviticus, XXI.18: "or he that hath a flat nose"]. The German proverbial sex lore, ~~like~~ just as in the English ~~Others~~, the size of a woman's ~~nose~~ mouth is supposed to answer to that of her ~~[illegible]~~ very C's, her U's, & her T's", to borrow Malvolio's priceless unintentional pun (p.413): "Die einen grossen Mund hat, hat auch eine grosse Votz" (E. Fuchs, Illustrierte Sittengeschichte, Ergänzungsband

I,2.121

×cf 三國演義15回劉玄德謂妻子如衣服云

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to make a new. If there were no more women but Fulvia, then had you indeed a cut, & the case to be lamented. This grief is crown'd with consolation; your old smock brings forth a new petticoat×; & indeed the tears live in an onion that should water this sorrow. An.: The business she hath broached in the state / Cannot endure my absence.

sc. ii Cleopatra: See where he is, who's with him, what he does. / I did not send you. If you find him sad, / 129/ say I am dancing; if in mirth, report / That I am sudden sick. Quick, & return [Exit Alexas] Charmian: Madam, methinks, if you did love him dearly, / You do not hold the method to enforce / The like from him. Cleo.: What should I do, I do not? Char.: In each thing give him way, cross him in nothing. Cleo.: Thou teachest like a fool the way to lose him! Char.: Tempt him not so too far; I wish, forbear. / In time we hate that which we often fear.... An.: I am sorry to give breathing to my purpose — Cleo.: Help me away, dear Charmian! I shall fall. / It cannot be thus long; the sides of nature / Will not sustain it. An.: Now, my dearest queen — Cleo.: Pray you stand farther from me. Ant.: What's the matter? Cleo.: I know by that same eye there's some good news. / What says the married woman? You may go. / Would she had never given you leave to come! / Let her not say 'tis I that keep you here. / I have no power upon you; hers you are.... An. Cleopatra — Cleo.: Why should I think you can be mine, & true, / Though you in swearing shake the throned gods, / Who have been false to Fulvia? Riotous madness, / To be entangled with those mouth-made vows / Which break themselves in swearing! An.: Most sweet queen— Cleo.: Nay, pray you seek no colour for your going, / But bid farewell, & go. When you su'd staying, / Then was the time for words. No going then! / Eternity was in our lips & eyes, / Bliss in our brows' bent, none our parts so poor / But was a race of heaven. They are so still, / Or thou, the greatest soldier of the world, / Art turn'd the greatest liar. … / … / … Thou shouldst know / There were a heart in Egypt. An.: Hear me, Queen. / … / Equality of two domestic powers / Breed scrupulous faction. The hated, grown to strength, / Are newly grown to love. The condemn'd Pompey, / Rich in his father's honour, creeps apace / Into the hearts of such as have not thriv'd / Upon the present state, whose numbers threaten; / … / … My ~~most~~ more particular, / And that which most with you should safe my going, / Is Fulvia's death. Cleo.: Though age from folly could not give me freedom, / It does from childishness. Can Fulvia die? / … / … / Cut my lace, Charmian, come! / But let it be. I am quickly ill, — & well— / … / I prithee turn aside & weep for her; / Then bid adieu to me & say the tears / Belong to Egypt. Good now, play one scene / 1292 of excellent dissembling, & let it look / Like perfect honour. An.: You'll heat my blood. No more! Cleo.: You can do better yet; but this is meetly. … An.: I'll leave you, lady. Cleo.: Courteous lord, one word. / Sir, you & I must part—but that's not it. / Sir, you & I have lov'd—but ~~that~~ there's not it. / That you know well. Something it is I would— / O, my oblivion forgetfulness is a very Antony, / And I am all forgotten! An.: But that your royalty / Holds idleness your subject, I should take you / For idleness itself. Cleo.: 'Tis sweating labour / To bear such idleness so near the heart / As Cleopatra this. But, sir, forgive me; / Since my becomings kill me when they not / Eye well to you. Your honour calls you hence; / Therefore

* And this from Julius Caesar: "the husband of all women & the wife of all men"!
比红楼梦7回焦大的[illegible]不觉[illegible]主子[illegible]他[illegible]

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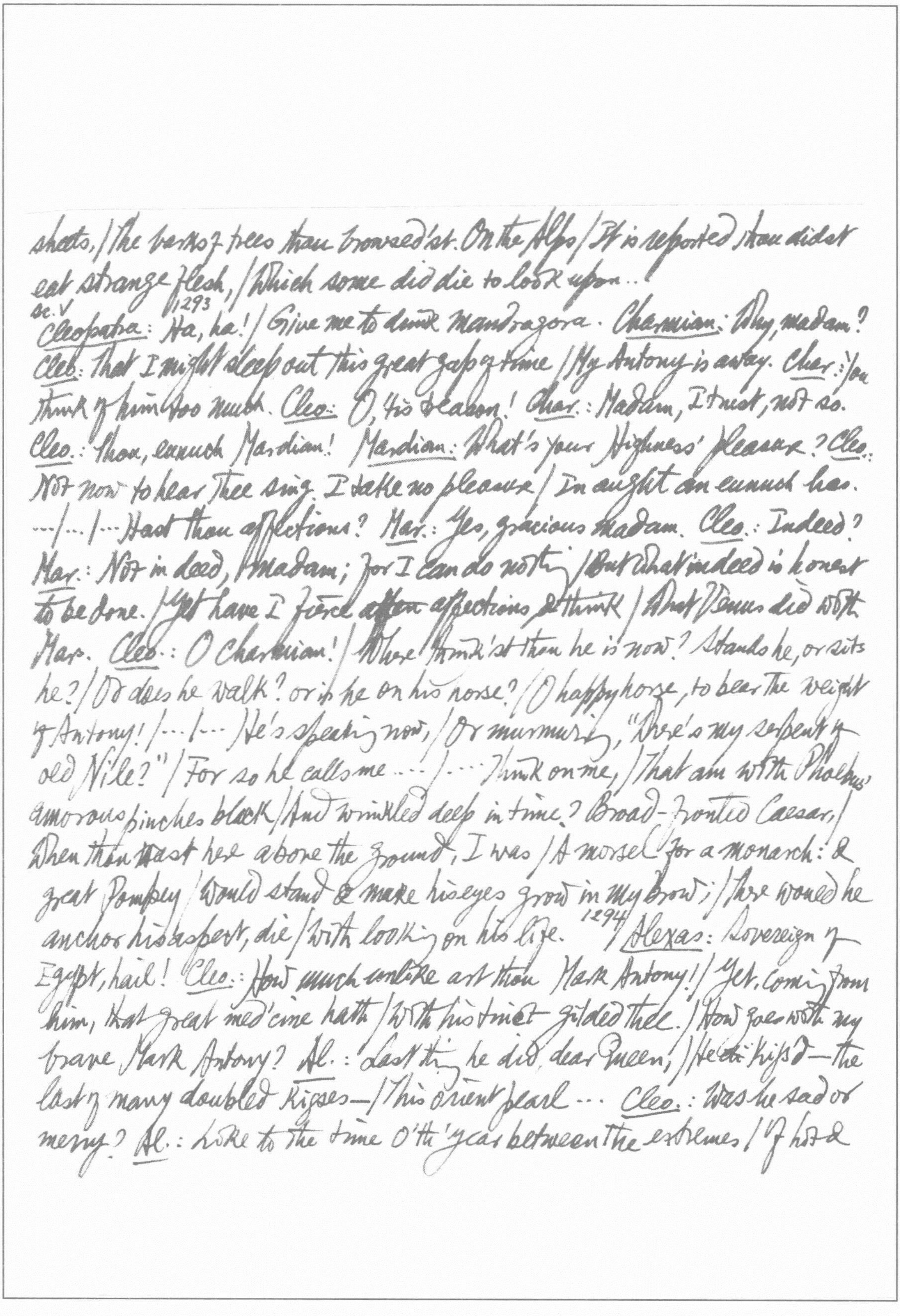
be deaf to my unpitied folly, / And the gods go with you! Upon your sword / Sit laurel victory, & smooth success / Be strew'd before your feet! An.: Let us go. Come. / Our separation so abides & flies / That thou, residing here, go'st yet with me, / And I, hence fleeting, here remain with thee. / Away!

sc. IV 1292

Caesar: ... From Alexandria / This is the news: he fishes, drinks, & wastes / The lamps of night in revel; is not more ~~manly~~ manlike / Than Cleopatra, nor the Queen of Ptolemy / More womanly than he;* ... / ... / A man who is the abstract of all faults / That all men follow. Lepidus: ... His faults, in him, seem as the spots of heaven, / More fiery by night's blackness. .. Cae.: You are too indulgent. Let us grant it is not / Amiss to tumble on the bed of Ptolemy, / To give a kingdom for a mirth ... / ... / ... yet must Antony / No way excuse his foils when we do bear / So great weight in his lightness ... / ... / ... 'tis to be chid / As we rate boys who, being mature in knowledge, / Pawn their experience to their present pleasure / ... Messenger: ... Pompey is strong at sea / ... / ... To the ports / The discontents repair, & men's reports / Give him much wrong'd. Cae.: I should have known no less. / It hath been taught us from the primal state / That he which is was wish'd until he were; / And the ebb'd man, ne'er lov'd till ne'er worth love, / Comes dear'd by being lack'd. This common body, / Like to a vagabond flag upon the stream, / Goes to & back, lackeying the 1293 varying tide, / To rot itself with motion ... / ... / Antony, / Leave thy lascivious wassails. ... / ... / ... Thou didst drink / The stale urine of horses** & the gilded puddle / Which beasts would cough at. Thy palate then did deign / The roughest berry on the rudest hedge. / Yea, like the stag when snow the pasture



shoots, / The barks of trees thou browsed'st. On the Alps / It is reported thou didst eat strange flesh, / Which some did die to look upon...

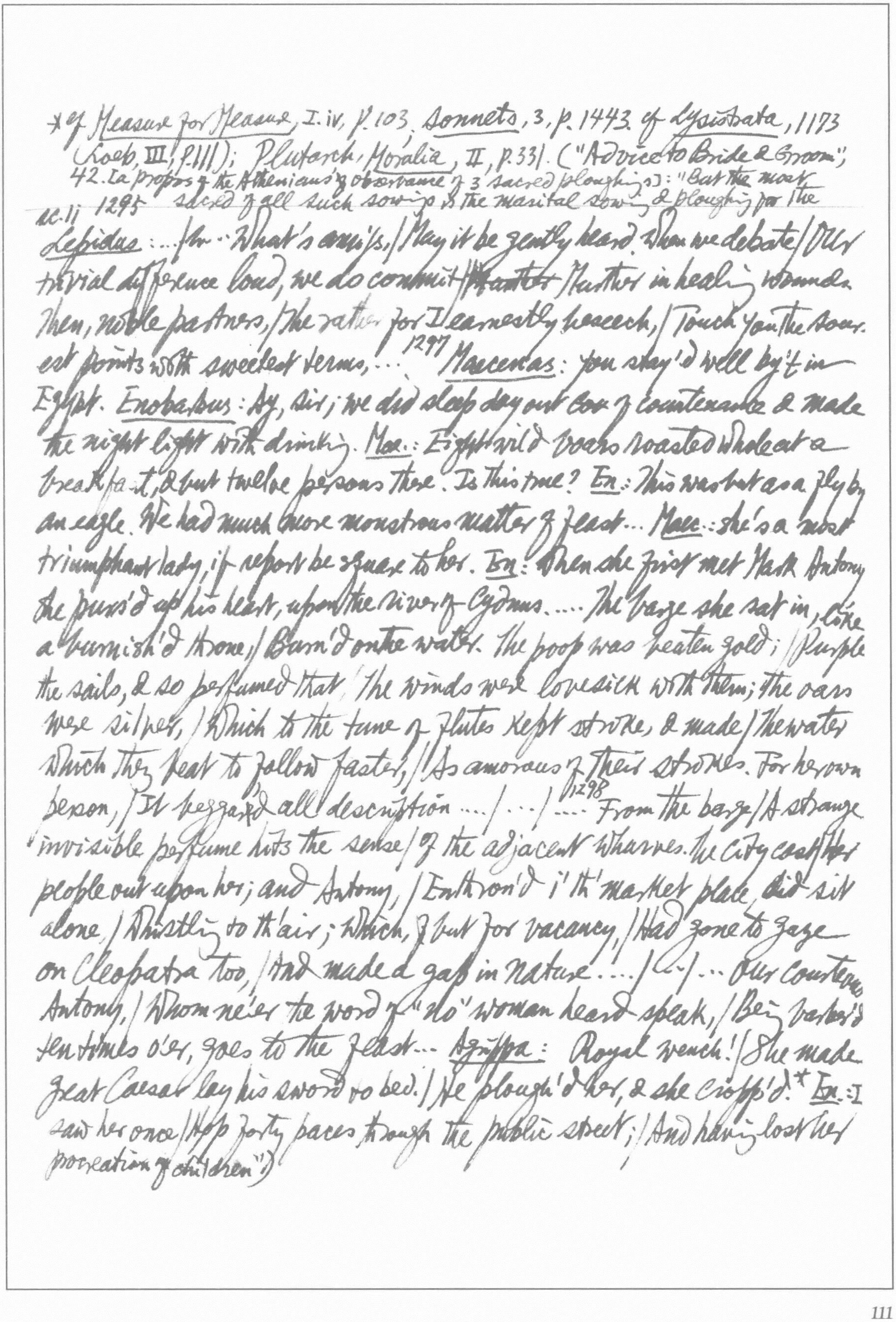
sc. V 1293 Cleopatra: Ha, ha! / Give me to drink Mandragora. Charmian: Why, madam? Cleo: That I might sleep out this great gap of time / My Antony is away. Char: You think of him too much. Cleo: O, 'tis treason! Char.: Madam, I trust, not so. Cleo.: Thou, eunuch Mardian! Mardian: What's your Highness' pleasure? Cleo.: Not now to hear thee sing. I take no pleasure / In aught an eunuch has. ... / ... / ... Hast thou affections? Mar.: Yes, gracious madam. Cleo.: Indeed? Mar.: Not in deed, madam; for I can do nothing / But what indeed is honest to be done. / Yet have I fierce ~~often~~ affections & think / What Venus did with Mar. Cleo.: O Charmian! / Where think'st thou he is now? Stands he, or sits he? / Or does he walk? or is he on his horse? / O happy horse, to bear the weight of Antony! / ... / ... He's speaking now, / Or murmuring, "Where's my serpent of old Nile?" / For so he calls me ... / ... Think on me, / That am with Phoebus' amorous pinches black / And wrinkled deep in time? Broad-fronted Caesar, / When thou wast here above the ground, I was / A morsel for a monarch: & great Pompey / Would stand & make his eyes grow in my brow; / There would he anchor his aspect, die / With looking on his life. 1294 / Alexas: Sovereign of Egypt, hail! Cleo.: How much unlike art thou Mark Antony! / Yet, coming from him, that great med'cine hath / With his tinct gilded thee. / How goes with my brave Mark Antony? Al.: Last thing he did, dear Queen, / He kiss'd — the last of many doubled kisses — / This orient pearl ... Cleo.: Was he sad or merry? Al.: Like to the time o' th' year between the extremes / Of hot &

cold. He was nor sad nor merry. Cl.: O well-divided disposition! .../.../ He was not sad, for he would shine on those / That make their looks by his; he was not merry, / Which seem'd to tell them his remembrance lay / In Egypt with his joy; but between both. / O heavenly mingle! .../... Met'st thou my posts? Al.: Ay, madam, twenty several messengers. / Why do you send so thick? Cl.: .../.../...Did I, Charmian, / Ever love Caesar so? Ch.: O that brave Caesar! Cl.: Be chok'd with such another emphasis! / Say "the brave Antony." Ch.: The valiant Caesar! Cl.: By Isis, I will give thee bloody teeth / If thou with Caesar paragon again / My man of men! Ch.: By your most gracious pardon, / I sing but after you. Cl.: My salad days, / When I was green in judgment, cold in blood, / To say as I said then.

Act II

sc. i

1294 Menecrates: Know, worthy Pompey, / That what they the gods do delay, they not deny. Pompey: Whiles we are suitors to their throne, decays / The thing we sue for. Men.: We, ignorant of ourselves, / Beg often our own harms, which the wise pow'rs / Deny us for our good. So find we profit / By losing of our prayers... Pom. ... / ... But all the charms of love, / Salt lustful Cleopatra, soften thy wan'd lip! / Let witchcraft join with beauty, lust with both! / Tie up the libertine in a field of feasts, / Keep his brain fuming. Epicurean cooks / Sharpen with cloyless sauce his appetite, / That sleep & feeding may ~~prof~~ make forfeit prorogue his honour / Even till a Lethe'd dulness! / ...1295 / ... our stirring / Can from the lap of Egypt's widow pluck / The ne'er-lust-wearied Antony.



*cf *Measure for Measure*, I.iv, p.103; *Sonnets*, 3, p.1443. cf *Lysistrata*, 1173 (Loeb, III, p.111); Plutarch, *Moralia*, II, p.331. ("Advice to Bride & Groom"; 42. [a propos of the Athenians' observance of 3 sacred ploughings]: "But the most sacred of all such sowings is the marital sowing & ploughing for the procreation of children")

sc.ii 1295

Lepidus: ...for ... What's amiss, / May it be gently heard. When we debate / Our trivial difference loud, we do commit ~~Murder~~ Murther in healing wounds. Then, noble partners, / The rather for I earnestly beseech, / Touch you the sourest points with sweetest terms, ... 1297 *Maecenas*: You stay'd well by't in Egypt. *Enobarbus*: Ay, sir; we did sleep day out of countenance & made the night light with drinking. *Mae.*: Eight wild boars roasted whole at a breakfast, & but twelve persons there. Is this true? *En.*: This was but as a fly by an eagle. We had much more monstrous matter of feast... *Maec.*: She's a most triumphant lady, if report be square to her. *En.*: When she first met Mark Antony she purs'd up his heart, upon the river of Cydnus..... The barge she sat in, like a burnish'd throne, / Burn'd on the water. The poop was beaten gold; / Purple the sails, & so perfumed that / The winds were lovesick with them; the oars were silver, / Which to the tune of flutes kept stroke, & made / The water which they beat to follow faster, / As amorous of their strokes. For her own person, / It beggar'd all description .... / ... / 1298 .... From the barge / A strange invisible perfume hits the sense / Of the adjacent wharves. The city cast her people out upon her; and Antony, / Enthron'd i' th' market place, did sit alone, / Whistling to th' air; which, but for vacancy, / Had gone to gaze on Cleopatra too, / And made a gap in nature.... / (..) / ... Our courteous Antony, / Whom ne'er the word of "no" woman heard speak, / Being barber'd ten times o'er, goes to the feast... *Agrippa*: Royal wench! / She made great Caesar lay his sword to bed. / He plough'd her, & she cropp'd.* *En.*: I saw her once / Hop forty paces through the public street; / And having lost her

杜牧安祿山李林甫

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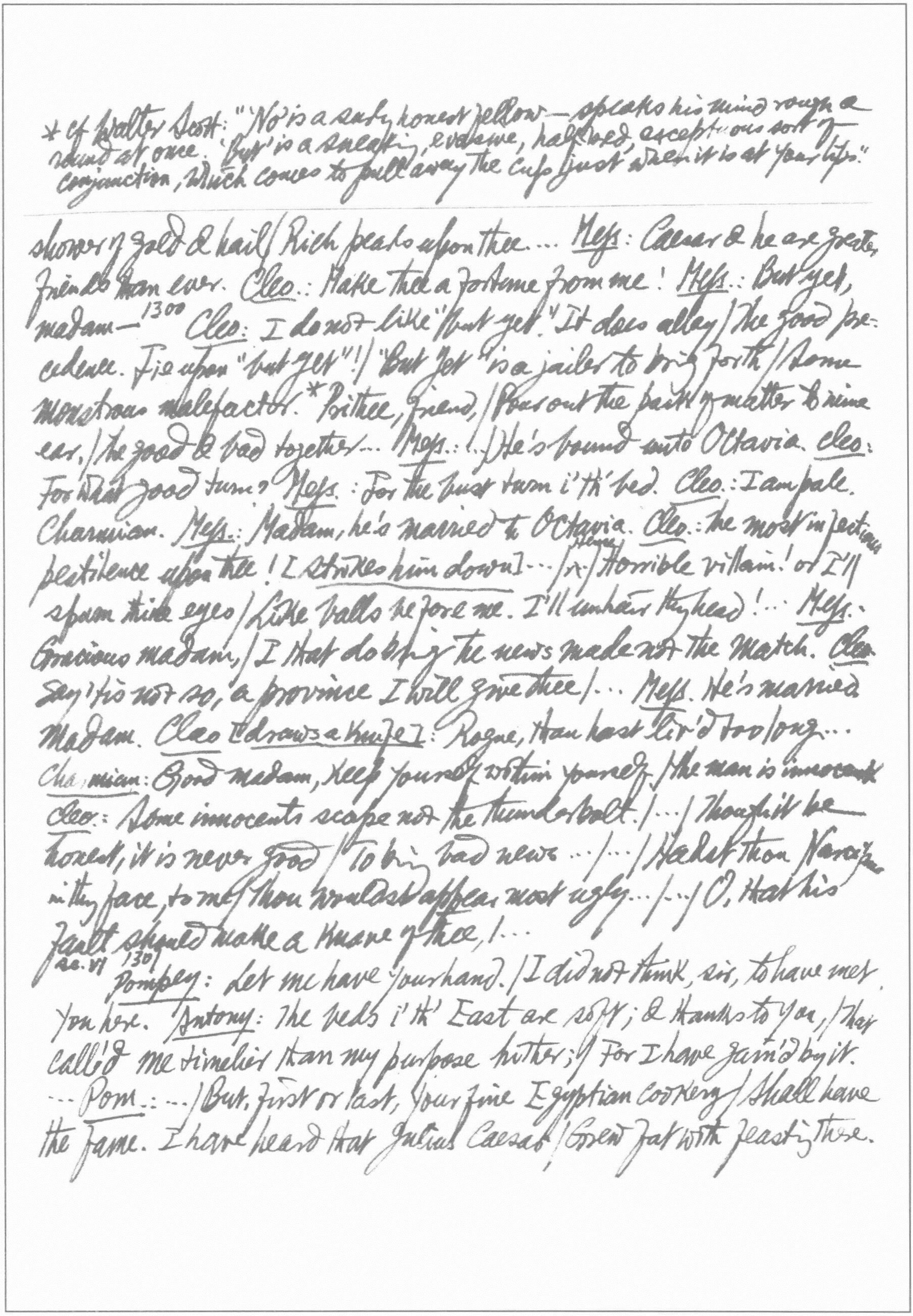
breath, she spoke, & panted, / That she did make defect perfection, / And, breathless, pow'r breathe forth. Maecenas: Now Antony must leave her utterly. En.: Never! He will not. / Age cannot wither her nor custom stale / Her infinite variety. Other women cloy / The appetites they feed, but she makes hungry / Where most she satisfies; for vilest things / Become themselves in her, that the holy priests / Bless her when she is riggish $^{\text{wanton.}}$

sc. iii ^{1298} Antony: Whose fortunes shall rise higher, Caesar's or mine? Soothsayer: Caesar's. ~~at that~~ /.../ Thy daemon, that thy spirit which keeps thee, is / Noble, courageous, high, unmatchable, / Where Caesar's is ~~not~~ not; but near him thy angel / Becomes a fear, as being o'erpow'r'd.* Therefore / Make space enough between you.... An.: .../...Be it art or hap, / He hath spoken true. The very dice obey him, / And in our sports my better cunning faints / Under his chance. If we draw lots, he speeds; /.../... I will to Egypt; / And though I make this marriage for my peace, / I' th' East my pleasure lies.

sc. V ^{1299} Cleopatra: Give me some music! Music, moody food / Of us that trade in love..../.../ And when good will is show'd, though't come too short, / The actor may plead pardon. I'll none now. / Give me mine angle! we'll to th' river. There, / My music playing far off, I will betray / Tawny-finn'd fishes. My bended hook shall pierce / Their slimy jaws; & as I draw them up, / I'll think them every one an Antony, / And say, "Ah, ha! y'are caught!" .... Messenger: Madam, madam— Cleo.: Antony's dead! If thou say so, villain, / Thou kill'st thy mistress... Mess.: First, madam, he is well. Cleo.: Why, there's more gold ..../.../ I'll set thee in a



shower of gold & hail / Rich pearls upon thee.... Mess: Caesar & he are greater friends than ever. Cleo.: Make thee a fortune from me! Mess.: But yet, madam— 1300 Cleo: I do not like "but yet." It does allay / The good precedence. Fie upon "but yet"! / "But yet" is a jailer to bring forth / Some monstrous malefactor.* Prithee, friend, / Pour out the pack of matter to mine ear, / The good & bad together... Mess.: ... / He's bound unto Octavia. Cleo: For what good turn? Mess.: For the best turn i' th' bed. Cleo.: I am pale, Charmian. Mess.: Madam, he's married to Octavia. Cleo.: The most infectious pestilence upon thee! [Strikes him down] ... / [x Hence] Horrible villain! or I'll spurn thine eyes / Like balls before me. I'll unhair thy head! ... Mess.: Gracious madam, / I that do bring the news made not the match. Cleo: Say 'tis not so, a province I will give thee / ... Mess. He's married Madam. Cleo [draws a knife]: Rogue, thou hast liv'd too long... Charmian: Good madam, keep yourself within yourself / The man is innocent. Cleo: Some innocents scape not the thunderbolt. / ... / Though it be honest, it is never good / To bring bad news ... / ... / Hadst thou Narcissus in thy face, to me / Thou wouldst appear most ugly... / ... / O, that his fault should make a knave of thee, / ...

sc. VI 1301 Pompey: Let me have your hand. / I did not think, sir, to have met you here. Antony: The beds i' th' East are soft; & thanks to you, / That call'd me timelier than my purpose hither; / For I have gain'd by it. ... Pom.: ... / But, first or last, your fine Egyptian cookery / Shall have the fame. I have heard that Julius Caesar / Grew fat with feasting there.

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* cf Walter Scott: "'No' is a surly honest fellow—speaks his mind rough & round at once. 'But' is a sneaking, evasive, half-bred, exceptious sort of conjunction, which comes to pull away the cup just when it is at your lips."

Ant.: You have heard much. Pom.: I have fair meanings, sir. Ant.: And fair words to them.... 1302 Menas: All men's faces are true, whatsome'er their hands are. Enobarbus: But there is never a fair woman has a true face. Menas: No slander. They steal hearts. Eno.: We came hither to fight with you. Menas: For my part, I am sorry it is turn'd to a drinking. Pompey doth this day laugh away his fortune. Eno. If he do, sure he cannot weep't back ~~be~~ again.. Menas: Then is Caesar & he for ever knit together. Eno.: If I were bound to divine of this amity, I would not prophesy so. Men.: I think the policy of that purpose made more in the marriage than the love of the parties. Eno. I think so too. But you shall find the band that seems to tie their friendship together will be the very strangler of their amity. Octavia is of a holy, cold, & still behaviour conversation. Men.: Who would not have his wife so? Eno.: Not he that himself is not so; which is Mark Antony. He will to his Egyptian dish again. Then shall the sighs of Octavia blow the fire up in Caesar...

sc. VII I. Servant: To be call'd into a huge sphere & not to be seen to move in't, are the holes 1303 where eyes should be, which pitifully disaster the cheeks... Menas: Wilt thou be lord of all the world? Pompey: What say'st thou? Men.: Wilt thou be lord of the whole world? / That's twice. Pom.: How should that be? Men.: But entertain it. / And though thou think me poor, I am the man / Will give thee all the world. Pom.: Hast thou drunk well? Men. No, Pompey, I have kept me from the cup. / Thou art, if thou dar'st be, the earthly Jove.... Pom. Show me which way.

*參周書48蕭詧傳. 尹德毅說詧. 史記7項羽本紀 鴻門宴. 范增數目項王, 舉玉玦 *Inferno*, XXXIII: Tolomea

**Cf. *supra* p. 241 *A Mid. Sum. N. Dream*, III. i; *infra* p. 1475, *Lucrece*, 615 ff. E. R. Curtius, *Europ. Lit. und lat. Mittelalt.*, S. 290; W. Kayser. *Das sprachliche Kunstwerk*, S. 129–30.

Menas: These three world-sharers, these competitors, / Are ~~they~~ in thy vessel [Antony & Caesar are both on board Pompey's galley, off Misenum, carousing]. Let me cut the cable; / And when we are put off, fall to their throats. / All there is thine. *Pom.*: Ah, this thou shouldst have done, / And not have spoke on't, / In me 'tis villainy; / In thee it had been good service. Thou must know, / 'Tis not my profit that does lead mine honour; / Mine honour, it. Repent that e'er thy tongue / Hath so betray'd thine act. Being done unknown, / I should have found it afterwards well done, / But must condemn it now. Desist, & drink. *Me.*: For this, / I'll never follow thy pall'd fortunes more. / Who seeks, & will not take when once 'tis offer'd, / Shall find it no more.

1304 … *An.*: Come, let's all take hands / Till that the conquering wine hath steep'd our sense / In soft & delicate Lethe … *Caes.*: You see we have burnt our cheeks. Strong Enobarb / Is weaker than the wine, & mine own tongue / Splits what it speaks. The wild disguise hath almost / Antick'd us all [made buffoons of].

Act III

sc. i. 1305

Ventidius … / … For learn this, Silius: / Better to leave undone than by our deed / Acquire too high a fame when him we serve's away. / … / Who does i' the wars more than his captain can / Becomes his captain's captain; & ambition, / The soldier's virtue, rather makes choice of loss / Than gain which darkens him. → Lepidus

sc. ii *Enobarbus*: But he loves Caesar best. Yet he loves Antony! / Hoo! hearts, tongues, figures, scribes, bards, poets, cannot / Think, speak, cast, write, sing, number — hoo! — / His love to Antony.** … *Agrippa*:

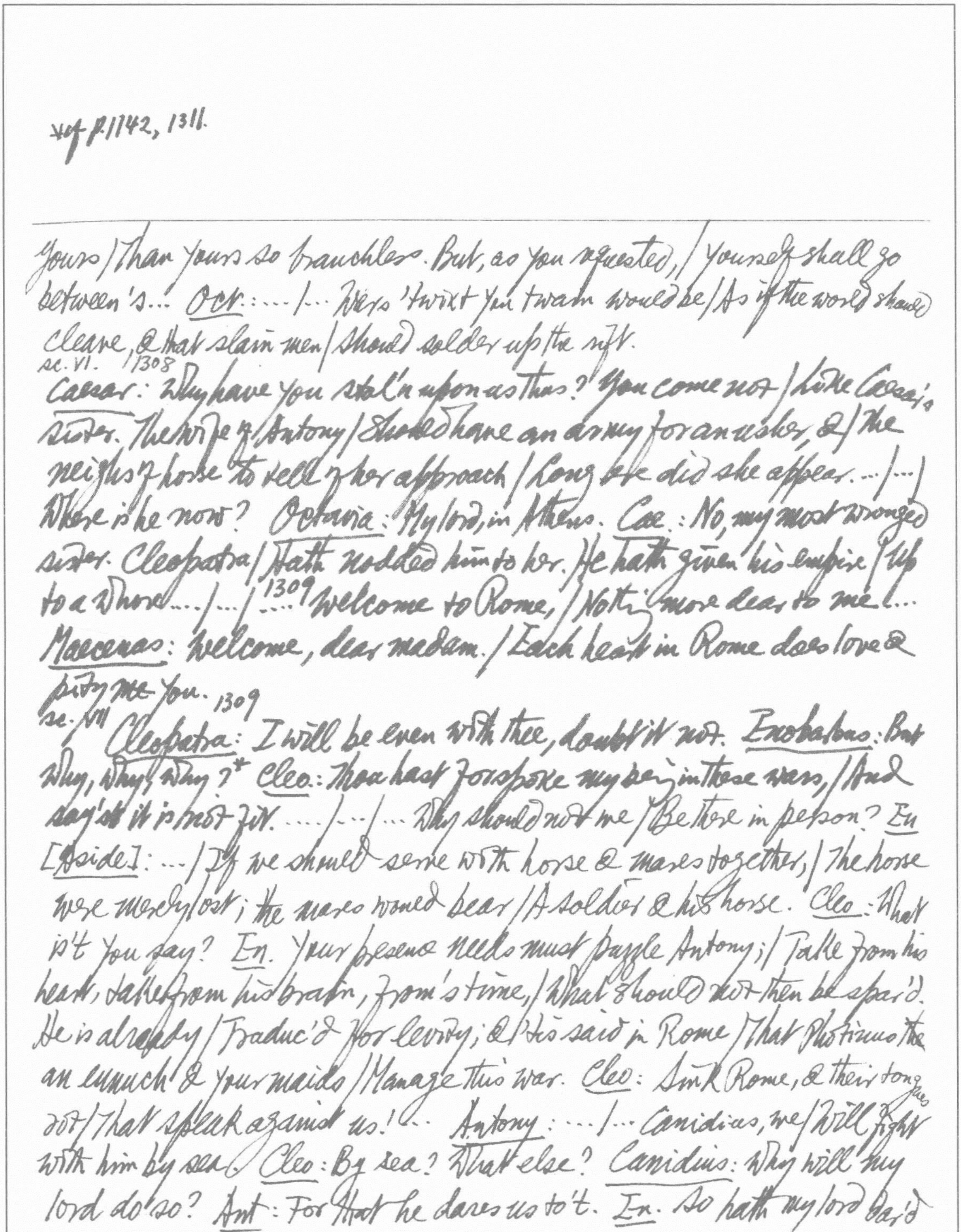
Both he loves. En: they are his shards, & he their beetle.

sc. iii. 1306

Messenger: Most gracious Majesty! Cleopatra: Didst thou behold Octavia? Mess.: Ay, dread Queen. Cleo.: Where? Mess.: Madam, in Rome. ... Cleo.: Is she as tall as me? Mess.: She is not, madam. Cleo.: Didst hear her speak? Is she shrill-tongu'd or low? Mess.: Madam, I heard her speak. She is low-voic'd. Cleo.: That's not so good! He cannot like her long. / ... / ... Dull of tongue, & dwarfish! / What majesty is in her gait? ... Mess.: She creeps! / Her motion & her station are as one; / She shows a body rather than a life, / A statue than breather. Cleo.: Is this certain? Mess.: Or I have no observance. ... Cleo.: Guess at her years, I prithee. Mess.: Madam, / She was a widow — Cleo.: Widow? Charmian, hark! Mess.: And I do think she's thirty. Cleo.: Bear'st thou her face in mind? Is't long or round? Mess.: Round even faultiness. Cleo.: For the most part, too, they are foolish that are so. / Her hair, what colour? Mess.: Brown, madam; & her forehead / As low as she would wish it. Cleo.: There's gold for thee. / Thou must not take my former sharpness ill.

sc. iv 1307

Octavia: ... / ... A more unhappy lady, / If this division chance, ne'er stood between, / Praying for both parts. / The good gods will mock me presently, / When I shall pray "O bless my lord & husband!" / Undo that prayer by crying out as loud / "O, bless my brother!" Husband win, win brother, / Prays, & destroys the prayer; no midway / 'Twixt these extremes all. Antony: Gentle Octavia, / Let your best love draw to that point which seeks / Best to preserve it. If I lose mine honour, / I lose myself. Better I were not



*cf p.1142, 1311.

Yours | Than yours so branchless. But, as you requested, | Yourself shall go
between's... Oct: ... | ... Wars 'twixt you twain would be | As if the world should
cleave, & that slain men | Should solder up the rift.
sc. VI. 1308
Caesar: Why have you stol'n upon us thus? You come not | Like Caesar's
sister. The wife of Antony | Should have an army for an usher, & | the
neighs of horse to tell of her approach | Long ere she did appear. ... | ... |
Where is he now? Octavia: My lord, in Athens. Cae.: No, my most wronged
sister. Cleopatra | Hath nodded him to her. He hath given his empire | Up
to a whore.... | ... | 1309 .... Welcome to Rome, | Nothing more dear to me. ...
Maecenas: Welcome, dear madam. | Each heart in Rome does love &
pity ~~me~~ you. 1309
sc. VII
Cleopatra: I will be even with thee, doubt it not. Enobarbus: But
why, why, why? * Cleo: Thou hast forspoke my being in these wars, | And
say'st it is not fit. .... | ... | ... Why should not we | Be there in person? En
[Aside]: ... | If we should serve with horse & mares together, | The horse
were merely lost; the mares would bear | A soldier & his horse. Cleo: What
is't you say? En. Your presence needs must puzzle Antony; | Take from his
heart, take from his brain, from's time, | What should not then be spar'd.
He is already | Traduc'd for levity; & 'tis said in Rome | That Photinus the
an eunuch & your maids | Manage this war. Cleo: Sink Rome, & their tongues
rot | That speak against us! ... Antony: ... | ... Canidius, we | Will fight
with him by sea. Cleo: By sea? What else? Canidius: Why will my
lord do so? Ant: For that he dares us to't. En. So hath my lord dar'd

him to single fight. ... Ant.: By sea, by sea! En.: Most worthy sir, you therein
throw away / the absolute soldiership you have by land; / ... Soldier:
1310 O noble Emperor, do not fight by sea! / Trust not to rotten planks ...
/ ... / I think I am i' th' right. Can.: Soldier, thou art; but his whole
action grows / Not in the power on't. So our leader's led, / And we are
women's men. / ... / With news the time's with labour & throes forth / Each
minute some

sc. X
segment
Scarus: the great cantle of the world is lost / With very ignorance. We have
kiss'd away / Kingdoms & provinces ... / ... / ... 1311 Yon ribald-rid nag
[illegible]
of Egypt / (Whom leprosy o'ertake!) i' th' midst o' th' fight, / When vantage
the articulation
like a pair of twins appear'd, / Both as the same, or rather ours the
gadfly
elder, — / The breese upon her, like a cow in June, — / Hoists sails,
[illegible]
& flies ... / ... / ... she once being loof'd, / The noble ruin of her magic,
drake
Antony, / Claps on his sea-wing & (like a doting mallard) / Leaving the
fight in height, flies after her. / I never saw an action of such shame / ...
Canidius: ... / O, he has given example for our flight / Most grossly by
his own!

sc. XI p. 1311
Antony: Hark! the land bids me tread no more upon't! / It is asham'd
to bear me! Friends, come hither. / ... / ... I have a ship / Laden with gold.
Take that; divide it. Fly, / And make your peace with Caesar. Omnes:
Fly? Not we! Ant.: I have fled myself, / & have instructed cowards
To run & show their shoulders. Friends, be gone. / ... / I follow'd that
I blush to look upon. / My very hairs do mutiny; for the white / Reprove

*cf 1309

the brown for rashness, & they them / For fear & doting. Friends, be gone ... / ...
... Let that be left / Which leaves itself. To the seaside straightway! /
.... Eros: Nay, gentle madam, to him! Comfort him! Iras: Do, most dear
Queen .... Ant: No, no, no, no, no.* Eros: See you here, sir? Ant: O fie
deprived of [illegible]
fie, fie! ... Iras: Go to him, madam, speak to him. / He is unqualitied
qualities
with very shame. Cleo: Well then, sustain me. O! Eros: Most noble
sir, arise. The Queen approaches. / Her head's declin'd, & death will seize
her, but / Your comfort makes the rescue.... Ant: O, whither hast thou
1312 led me, Egypt? See / How I convey my shame out of thine eyes / By
looking back what I have left behind / Stroy'd in dishonour. Cleo:
O my lord, my lord, / Forgive my fearful sails! I little thought / You
would have followed. Ant: Egypt, thou knew'st too well / My heart
was to thy rudder tied by th' strings, / And thou shouldst tow me
after. O'er my spirit / Thy full supremacy thou knew'st, & that thy
beck might from the bidding of the gods / Command me. Cleo: O, my
pardon! Ant: Now I must / To the young man send humble
treaties ... / ... / ... You did know / How much you were my conqueror,
& that / My sword, made weak by my affection, would / Obey it on all
cause. Cleo: Pardon, pardon! Ant: Fall not a tear, I say ... / ...
Give me a kiss. / Even this repays me.
sc. XII Ambassador: Lord of his fortunes, he salutes thee, & / Requires
to live in Egypt; which not granted, / He lessens his requests, & to thee
sues / To let him breathe between the heavens & earth, / A private
man in Athens ...

Caesar: For Antony, / I have no ears for his request. The Queen / Of audience nor desire shall fail, so she / From Egypt drive her all-disgraced friend / Or take his life there. This if she perform, / She shall not sue unheard... / ... [To Thyreus] From Antony win Cleopatra. Promise, / And in our name, what she requires; add more, / From thy invention, offers. Women are not / In their best fortunes strong, but want will perjure / The ne'er-touch'd Vestal...

sc. 13

Cleopatra: Is Antony or we in fault for this? Enobarbus: Antony only, that would make his will / Lord of his reason. What though you fled / From that great face of war whose several ranges / Frighted each other? Why should he follow? / The itch of his affection should not then / Have nick'd his

131/3 captainship, at such a point, / When half to half the world oppos'd, he being / The mered (sole entire) question... Antony: ... / ... I dare him therefore / To lay his gay comparisons apart / And answer me declin'd, sword against sword, / Ourselves alone.... Enobarbus: Yes, like enough high-battled Caesar will / Unstate (reign superiority) his happiness & be stag'd to th' show / Against a sworder! I see men's judgments are / A parcel of their fortunes*, & things outward / Do draw the inward quality after them / To suffer all alike. That ~~a~~ he should dream, / Knowing all measures, the full Caesar will / Answer his emptiness! Caesar, thou hast subdu'd / His judgment too. [Enter a Servant] Servant: A messenger from Caesar. Cleo: What, no more ceremony? See, my women! / Against the blown rose may they stop their nose / That kneel'd unto the buds. Admit him, sir. / Eno: Mine honesty & I begin to square (fall out, quarrel). / The loyalty well held to fools does make / Our faith mere folly. Yet he that can

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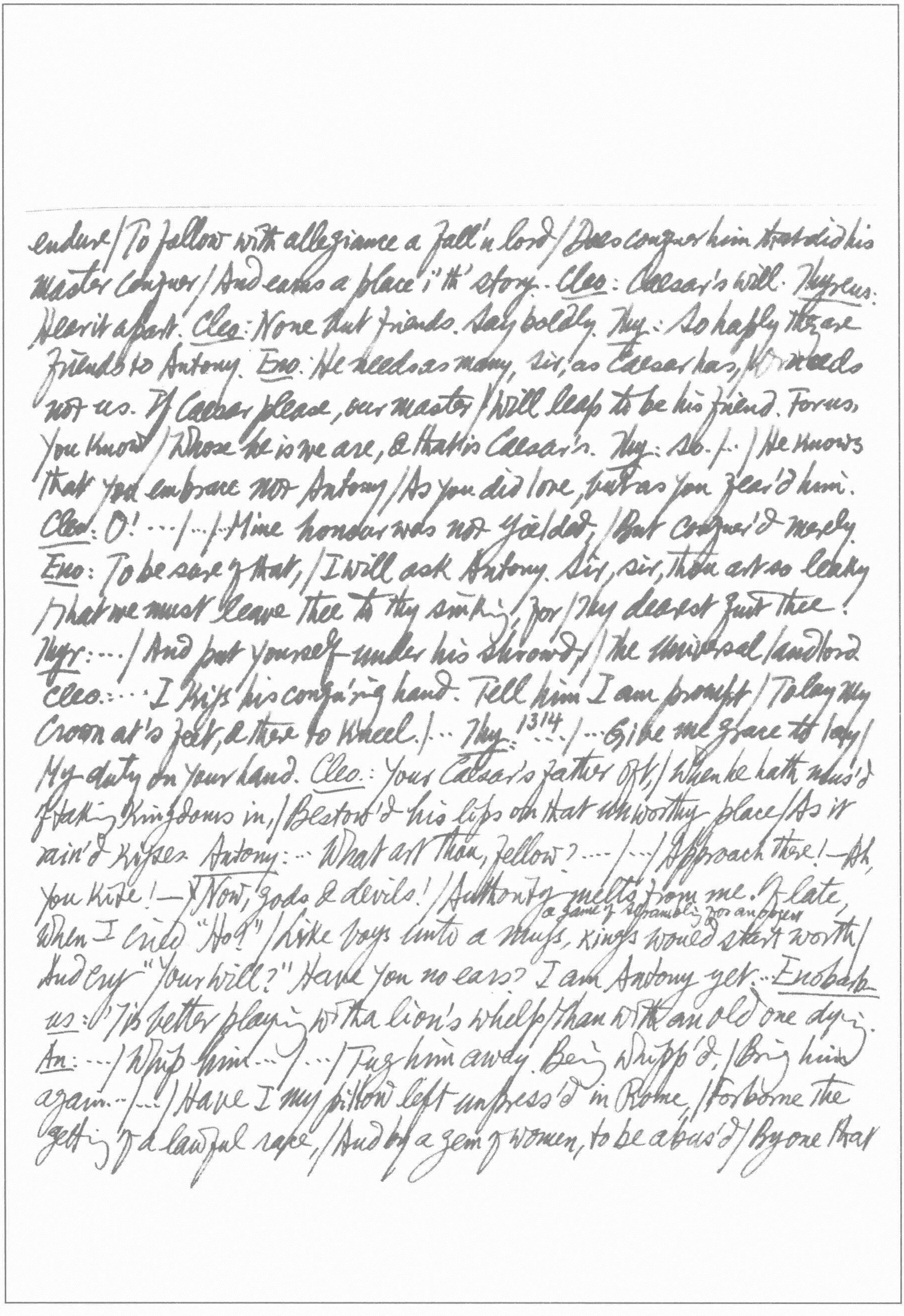
* 福至心靈禍來神昧（通鑑卷二八六胡注引諺）Cf T.B.L. Webster, Greek Art & Literature, p.53: "In the Persae the wise old king Darius says of Xerxes' disaster (818f): 'Heaps of ~~[illegible]~~ corpses will give dumb testimony to the eyes of men... that a mortal should not be proud.' Hybris blossoms & produces a crop of ate from which it reaps a harvest of tears: the process has 3 stages: hybris, the initial act of pride, violence, or folly; ate, infatuation, sent by the gods to lead the sinner to his ruin; enlightenment whether of the sinner himself or of the world through his example."



endure | To follow with allegiance a fall'n lord | Does conquer him that did his master conquer | And earns a place i' th' story. Cleo: Caesar's will. Thyreus: Hear it apart. Cleo: None but friends. Say boldly. Thy: So haply they are friends to Antony. Eno: He needs as many, sir, as Caesar has, Or needs not us. If Caesar please, our master | Will leap to be his friend. For us, you know | Whose he is we are, & that is Caesar's. Thy: So. ... | He knows that you embrace not Antony | As you did love, but as you fear'd him. Cleo: O! ... | ... | Mine honour was not yielded, | But conquer'd merely. Eno: To be sure of that, | I will ask Antony. Sir, sir, thou art so leaky | That we must leave thee to thy sinking, for | Thy dearest quit thee! Thyr: ... | And put yourself under his shrowd, | The universal landlord. Cleo: ... I kiss his conqu'ring hand. Tell him I am prompt | To lay my crown at's feet, & there to kneel. | ... Thy:[1314] ... | ... Give me grace to lay | My duty on your hand. Cleo: Your Caesar's father oft, | When he hath mus'd of taking kingdoms in, | Bestow'd his lips on that unworthy place | As it rain'd kisses. Antony: ... What art thou, fellow? ... | ... | Approach there! — Ah, you kite! — | Now, gods & devils! | Authority melts from me. Of late, when I cried "Ho!" | Like boys unto a muss, a game of scrambling for an object kings would start forth | And cry "Your will?" Have you no ears? I am Antony yet. .. Enobarbus: 'Tis better playing with a lion's whelp | Than with an old one dying. An: ... | Whip him ... | ... | Tug him away. Being whipp'd, | Bring him again ... | ... | Have I my pillow left unpress'd in Rome, | Forborne the getting of a lawful race, | And by a gem of women, to be abus'd | By one that

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menials inconstant person
looks on feeders? Cleo: Good my lord— Ant: You have been a boggler ever:
| But when we in our viciousness grow hard | (O misery on't!) the wise
gods seal our eyes, | ~~Four~~ In our own filth drop our clear judgments,
make us | Adore our errors, laugh at's while we strut | To our confusion.
Cleo: O, is't come to this? Ant: I found you as a morsel cold upon | Dead
Caesar's trencher. Nay, you were a fragment | Of Gneius Pompey's, besides
what hotter hours, | Unregist'red in vulgar fame, you have | Luxuriously
pick'd out: for I am sure, | Though you can guess what temperance
should be, | You know not what it is.... | To let a fellow that will take
rewards, | And say "God quit you!" be familiar with | My playfellow, your
hand, this kingly seal | And plighter of high hearts! O that I were | Upon
the hill of Basan to outroar | The horned herd! for I have savage cause, |
And to proclaim it civilly were like | A halter'd neck which does the
quick 1315
hangman thank | For being yare about him.... | .... | .... come, | Let's have
one other gaudy night. Call to me | All my sad captains; fill our bowls
once more. | Let's mock the midnight bell. Cleo: It's my birthday, | I
had thought t'have held it poor; but since my lord | Is Antony again, I
will be Cleopatra. Ant: We will yet do well. Cleo: Call all his noble
captains to my lord. Ant: Do so, we'll speak to them; & tonight I'll force |
The wine peep through their scars. Come on, my queen, | There's sap in't
yet! The next time I do fight, | I'll make Death love me; for I will contend
| Even with his pestilent scythe. Eno: Now he'll outstare the lightning. To
be furious | Is to be frighted out of fear, & in that mood | The dove will

*"Quelqu'un demandait au Maréchal Foch: "Qu'est-ce que le courage? Quand cela commence-t-il, le courage?" Le Maréchal: "Cela commence quand on a perdu tout courage."

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peck the estridge ostrich.* I see still / A diminution in our Captain's brain / Restores his heart. When valour preys on reason, / It eats the sword it fights with.

Act IV

1315 sc. i

Caesar: He calls me boy, & chides as he had power / To beat me out of Egypt. My messenger / He hath whipp'd with rods; dares me to personal combat, / Caesar to Antony. Let the old ruffian know / I have many other ways to die, meantime / Laugh at his challenge. Maecenas: ... / When one so great begins to rage, he's hunted / Even to falling. Give him no breath, but now / Make boot of his distraction. Never anger / Made good guard for itself. Caes: Let our best heads / Know that tomorrow the last of many battles / We mean to fight.... /.../ And feast the army. We have store to do't, / And they have earn'd the waste.

1316 / sc. 2

Antony [to servitors]: Give me thy hand, / Thou hast been rightly honest. So hast thou; / And thou, and thou, & thou... Cleopatra [aside to Enobarbus]: What means this? Enobarbus: 'Tis one of those odd / Tricks which sorrow shoots / Out of the mind... Ant: .... Scant not my cups... /... Cleo: What does he mean? Eno.: To make his followers weep. Ant.: Tend me to-night. / May be it is the period end of your duty. / Haply you shall not see me more; / or if, / A mangled shadow. Perchance tomorrow / You'll serve another master. I look on you / As one that takes his leave... Eno: What mean you, sir, / To give them this discomfort? Look, they weep, / And I, an ass, am onion-ey'd. For shame! / Transform us not to women. Ant. Ho, ho, ho! / Now the witch take me if I meant it thus! / Grace grow where those drops fall! My hearty friends, / You take me in too dolorous a sense; /.../...Let's to supper, come, / And drown consideration.

sc. iv 1317
Antony: Fare thee well, dame, whate'er becomes of me. / This is a soldier's kiss. Rebukable / And worthy shameful check were it to stand / On more mechanic compliment. I'll leave thee / Now like a man of steel.

sc. v
Soldier: ... / ... Call for Enobarbus, / He shall not hear thee, or from Caesar's camp / Say "I am none of thine." ... Antony: Is he gone? Sold. Most certain. Ant.: Go, Eros, send his treasure after. Do it; / Detain no jot, I charge thee. Write to him / (I will subscribe)^1318 gentle adieus & greetings. / Say that I wish he never find more cause / To change a master...

sc. vi 1318
Enobarbus: I am alone the villain of the earth, / And feel I am so most. O Antony, / Thou mine of bounty, how wouldst thou have paid / My better service, when my turpitude / Thou dost so crown with gold! This blows my heart. / If swift thought break it not, a swifter mean means / Shall outstrike thought; but thought will do't, I feel. / I fight against thee? No! I will go seek / Some ditch wherein to die; the foulest ~~means~~ best fits / My latter part of life.

sc. vii 1318
Antony: Thou bleed'st apace. Scarus: I had a wound here that was like a T, / But now 'tis made an H*... Eros: They are beaten, sir, & our advantage serves / For a fair victory. Scar.: Let us score their backs / And snatch 'em up, as we take hares, behind! / 'Tis sport to maul a runner.

sc. viii 1319
Antony: ... O thou day o' th' world, / Chain mine arm'd neck! Leap thou, attire & all, / Through proof of harness to my heart, & there / Ride on the pants triumphing! Cleopatra: Lord of lords! / O infinite virtue, com'st

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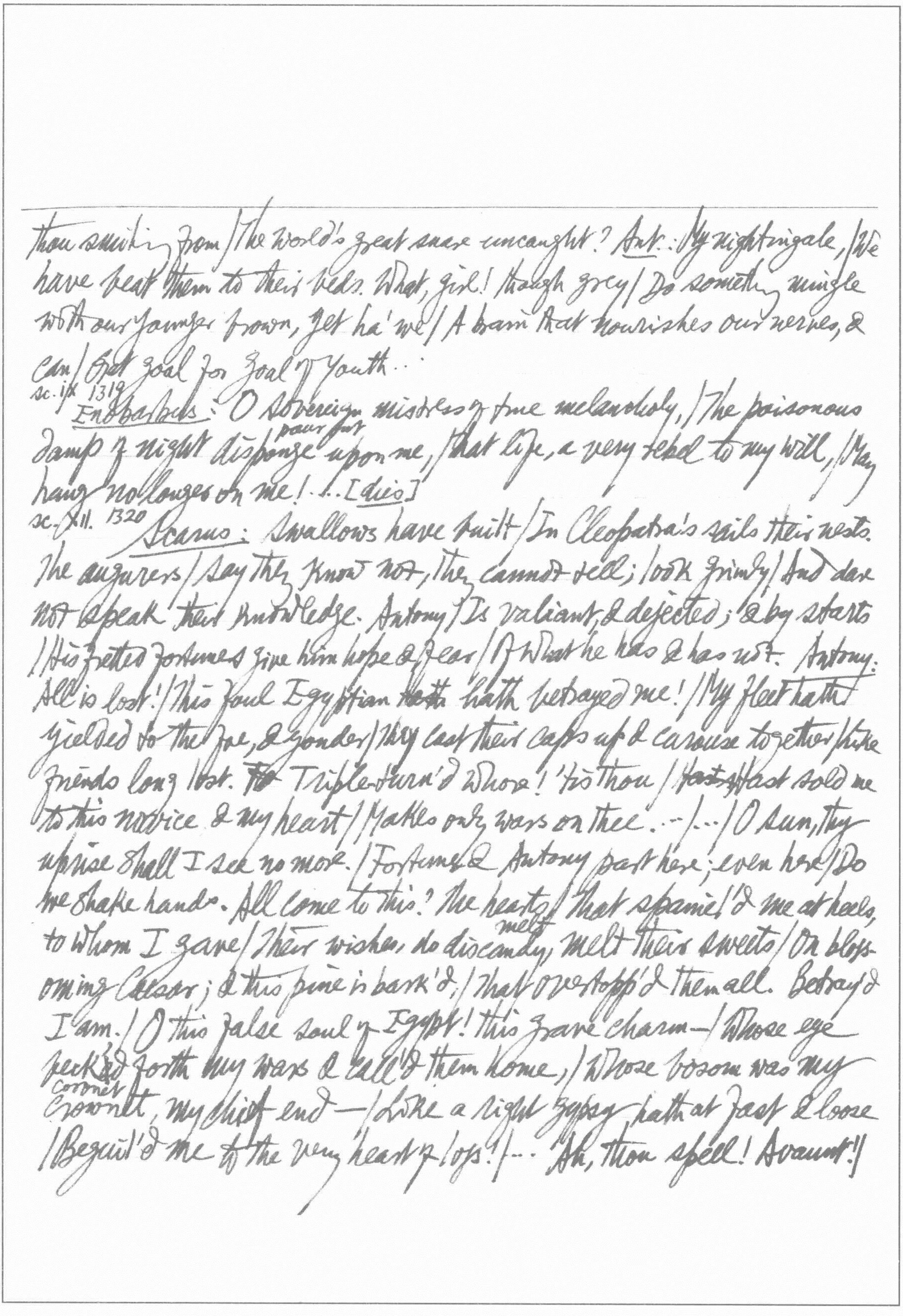
* What E. R. Curtius calls Buchstabensymbol à propos of Dante's famous lines in Purgatorio, XXIII. 31-3 on omo (Europäische Literatur und lateinisches Mittelalter 2te Aufl., S. 333). See 日札第七三二則 on D. Provenzal, Dizionario delle Immagini, p. 417.



thou smiling from / The world's great snare uncaught? Ant.: My nightingale, / We
have beat them to their beds. What, girl! though grey / Do something mingle
with our younger brown, yet ha' we / A brain that nourishes our nerves, &
can / Get goal for goal of youth..
sc. ix 1319
Enobarbus: O sovereign mistress of true melancholy, / The poisonous
pour forth
damp of night disponge upon me, / That life, a very rebel to my will, / May
hang no longer on me! ... [dies]
sc. xii. 1320
Scarus: Swallows have built / In Cleopatra's sails their nests.
The augurers / Say they know not, they cannot tell; look grimly / And dare
not speak their knowledge. Antony / Is valiant, & dejected; & by starts
/ His fretted fortunes give him hope & fear / Of what he has & has not. Antony:
All is lost! / This foul Egyptian ~~hath~~ hath betrayed me! / My fleet hath
yielded to the foe, & yonder / They cast their caps up & carouse together / Like
friends long lost. ~~Tr~~ Triple-turn'd whore! 'tis thou / ~~Hast~~ Hast sold me
to this novice & my heart / Makes only wars on thee. ... / ... / O sun, thy
uprise shall I see no more. / Fortune & Antony part here; even here / Do
we shake hands. All come to this? The hearts / That spaniel'd me at heels,
melt
to whom I gave / Their wishes, do discandy, melt their sweets / On bloss-
oming Caesar; & this pine is bark'd, / That overtopp'd them all. Betray'd
I am. / O this false soul of Egypt! this grave charm— / Whose eye
beck'd forth my wars & call'd them home, / Whose bosom was my
coronet
crownet, my chief end— / Like a right gypsy hath at fast & loose
/ Beguil'd me to the very heart of loss! / ... Ah, thou spell! Avaunt! /

Cleopatra: Why is my lord enrag'd against his love? Ant.: Vanish, or I shall give thee thy deserving / And blemish Caesar's triumph. Let him take thee / And hoist thee up to the shouting plebeians / ... / ... & let / Patient Octavia plough thy visage up / With her prepared nails. / ... / ... The witch shall die. / ...

sc. XIII 1321
Cleopatra: To th' monument! / Mardian, go tell him I have slain myself; / Say that the last I spoke was "Antony" / And word it, prithee, piteously. Hence, Mardian, / And bring me how he takes my death. To th' monument!

sc. IX
Antony: Eros, thou yet behold'st me? Eros: Ay, noble lord. Ant: Sometimes we see a cloud that's dragonish; / A vapour sometime like a bear or lion, / A tower'd citadel, a pendent rock, / A forked mountain, or blue promontory / With trees upon 't that nod unto the world / And mock our eyes with air. Thou hast seen these signs; / They are black Vesper's pageants. Eros: Ay, my lord. Ant: That which is now a horse, even with a thought / The rack A floating cloud dislimns, & makes it indistinct / As water is in water. Eros: It does, my lord. Ant: My good knave Eros, now thy captain is / Even such a body. Here I am Antony; / Yet cannot hold this visible shape, my knave. / I made these wars for Egypt; & the Queen— / Whose heart I thought I had, for she had mine, / Which, whilst it was mine, had annex'd unto 't / A million moe, now lost ---- / ... / Hence, saucy eunuch! Peace! / She hath betray'd me & shall die the death. Mardian: Death of one person can be paid but once, / And that she has discharg'd. -- / ... / Then in the midst a tearing groan did break / The

*cf I. Henry IV, V.iv, p.578.

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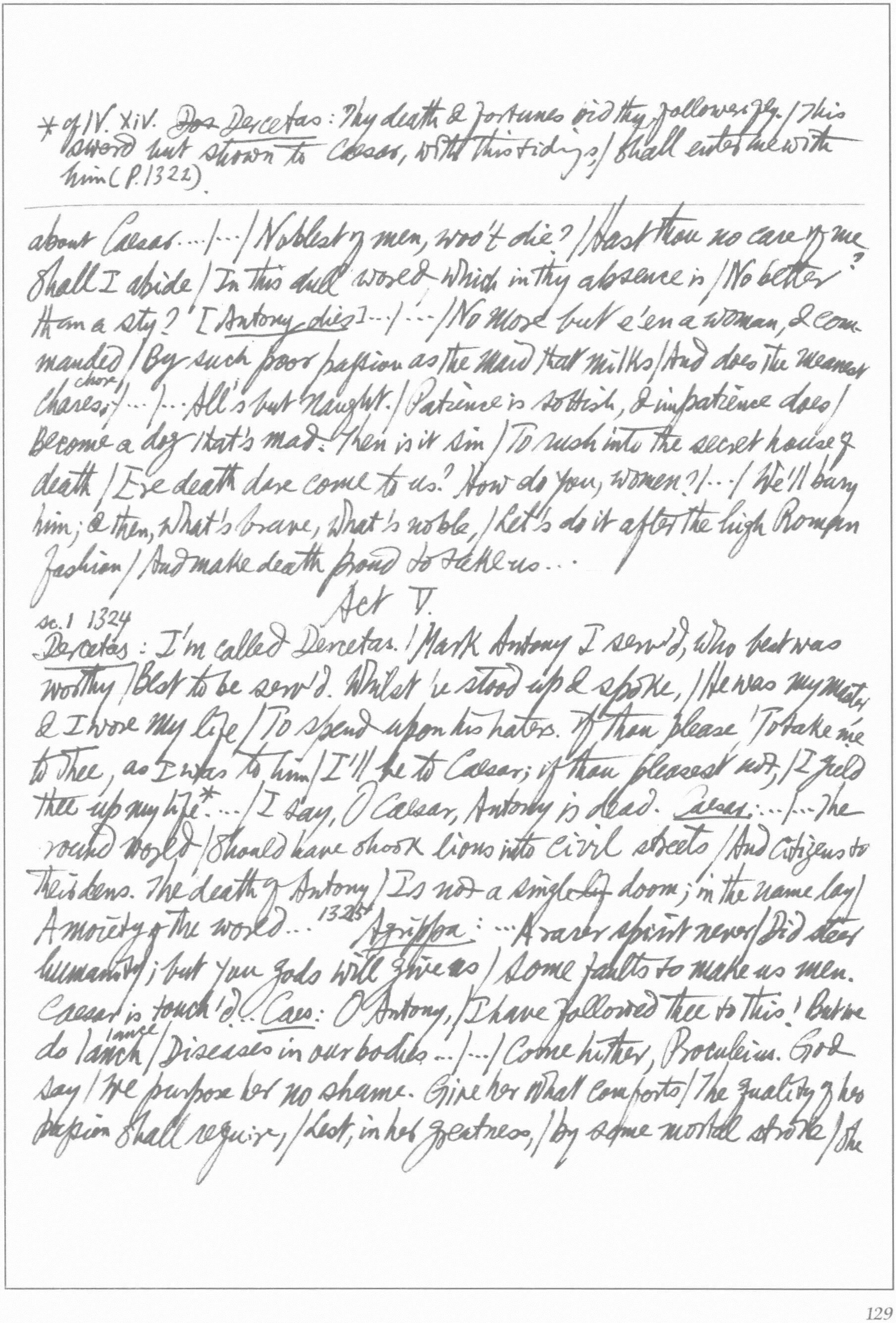
name of Antony; it was divided / Between her heart & lips. She render'd life, / The name so buried in her.* Ant: Dead, then? Mar: Dead. Ant: Unarm me, Eros. The long day's task is done, / And we must sleep... / ... / ... Off, pluck off! / The seven-fold shield of Ajax cannot keep / The battery from my heart. O, cleave, my sides! / Heart, once be stronger than thy continent, / Crack thy frail case! ... / ... / I will o'ertake thee, Cleopatra, and / Weep for my pardon. So it must be, for now / All length is torture. Since the torch is out, / Lie down, & stray no farther. Now all labour / Mars what it does; yea, very force entangles / Itself with strength. Seal then, & all is done. / ... / [132] ... Thou art sworn, Eros, / That, when the exigent should come (which now / Is come indeed) when I should see behind me / Th'inevitable prosecution of / Disgrace & horror, that, on my command, / Thou then wouldst kill me. Do't; the time is come. / Thou strik'st not me; 'tis Caesar thou defeat'st. / ... Eros: ... My dear master, / My captain, & my emperor, let me say, / Before I strike this bloody stroke, farewell. Ant: 'Tis said, man; & farewell. Eros: Farewell, great chief. Shall I strike now? Ant: Now, Eros. Eros: Why, there then! Thus I do escape the sorrow / Of Antony's death [Kills himself]. Ant: Thrice nobler than myself! / ... / ... My queen & Eros / Have by their brave instruction got upon me / A nobleness in record. But I will be / A bridegroom in my death & run into 't / As to a lover's bed. Come then; &, Eros, / Thy master dies your scholar. To do thus [Falls on his sword] / I learn'd of thee. How? not dead? not dead? / The guard, ho! O dispatch me! / ... / Let him that loves me strike me ~~to~~ dead. /

1. Guard: Not I. 2. Guard: Nor I. ... Diomedes: My mistress Cleopatra
sent me to thee. / ... / ...1323 and I am come, / I dread, too late. ... Ant.:
Bear me, good friends, where Cleopatra bides. / 'Tis the last service that
I shall command you.
sc. XV 1323
Charmian: Be comforted, dear Madam. Cleopatra: No, I will not. / All
strange & terrible events are welcome, / But comforts we despise. Our size
of sorrow, / Proportion'd to our cause, must be as great / As that which makes
it. ... Antony: Not Caesar's valour hath o'erthrown Antony, / But Antony's
hath triumph'd on itself. Cleo.: So it should be, that none but Antony /
Should conquer Antony; but woe 'tis so! / ... / ... Not th' imperious show /
of the full-fortun'd Caesar ever shall / Be brooch'd adorn with me! If knife,
drugs, serpents have / Edge, sting or operation, I am safe. / Your wife
Octavia, with her modest eyes / And still conclusion subtle, shall acquire no
honour / Demuring look demurely upon me ... / ... How heavy weighs my lord! / Our
strength is all gone into heaviness: / That makes the weight ... / ... / And
welcome, welcome! Die where thou hast liv'd! / Quicken with kissing:
Had my lips that power, / Thus would I wear them out. Ant.: I am dying,
Egypt, dying. / Give me some wine, & let me speak a little. Cleo.: No,
let me speak; & let me rail so high / That the false huswife Fortune
break her wheel, / Provok'd by my offence. Ant.: One word, sweet queen.
1324 Of Caesar seek your honour, with your safety. / O! Cleo.: They do
not go together. Ant.: Gentle, hear me. / None about Caesar trust
but Proculeius. Cleo.: My resolution & my hands I'll trust; / None



about Caesar... / ... / Noblest of men, woo't die? / Hast thou no care of me? / Shall I abide / In this dull world, which in thy absence is / No better than a sty? [Antony dies] ... / ... / No more but e'en a woman, & commanded / By such poor passion as the maid that milks / And does the meanest chares (chore); / ... / ... All's but naught. / Patience is sottish, & impatience does / Become a dog that's mad: then is it sin / To rush into the secret house of death / Ere death dare come to us? How do you, women? / ... / We'll bury him; & then, what's brave, what's noble, / Let's do it after the high Roman fashion / And make death proud to take us...

Act V.

sc. 1 1324

Dercetas: I'm called Dercetas. / Mark Antony I serv'd, who best was worthy / Best to be serv'd. Whilst 'e stood up & spoke, / He was my master, & I wore my life / To spend upon his haters. If thou please / To take me to thee, as I was to him / I'll be to Caesar; if thou pleasest not, / I yield thee up my life*... / I say, O Caesar, Antony is dead. Caesar: ... / ... The round world / Should have shook lions into civil streets / And citizens to their dens. The death of Antony / Is not a single ~~bif~~ doom; in the name lay / A moiety of the world... 1325 Agrippa: ... A rarer spirit never / Did steer humanity; but you gods will give us / Some faults to make us men. Caesar is touch'd. Caes: O Antony, / I have followed thee to this! But we do lanch (lance) / Diseases in our bodies ... / ... / Come hither, Proculeius. God say / We purpose her no shame. Give her what comforts / The quality of her passion shall require, / Lest, in her greatness, by some mortal stroke / She

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* cf IV. xiv. ~~Dos~~ Dercetas: Thy death & fortunes bid thy followers fly. / This sword but shown to Caesar, with this tidings, / Shall enter me with him (P. 1322).

*of Philostratus, *The Life of Apollonius of Tyana*. VI. xix.

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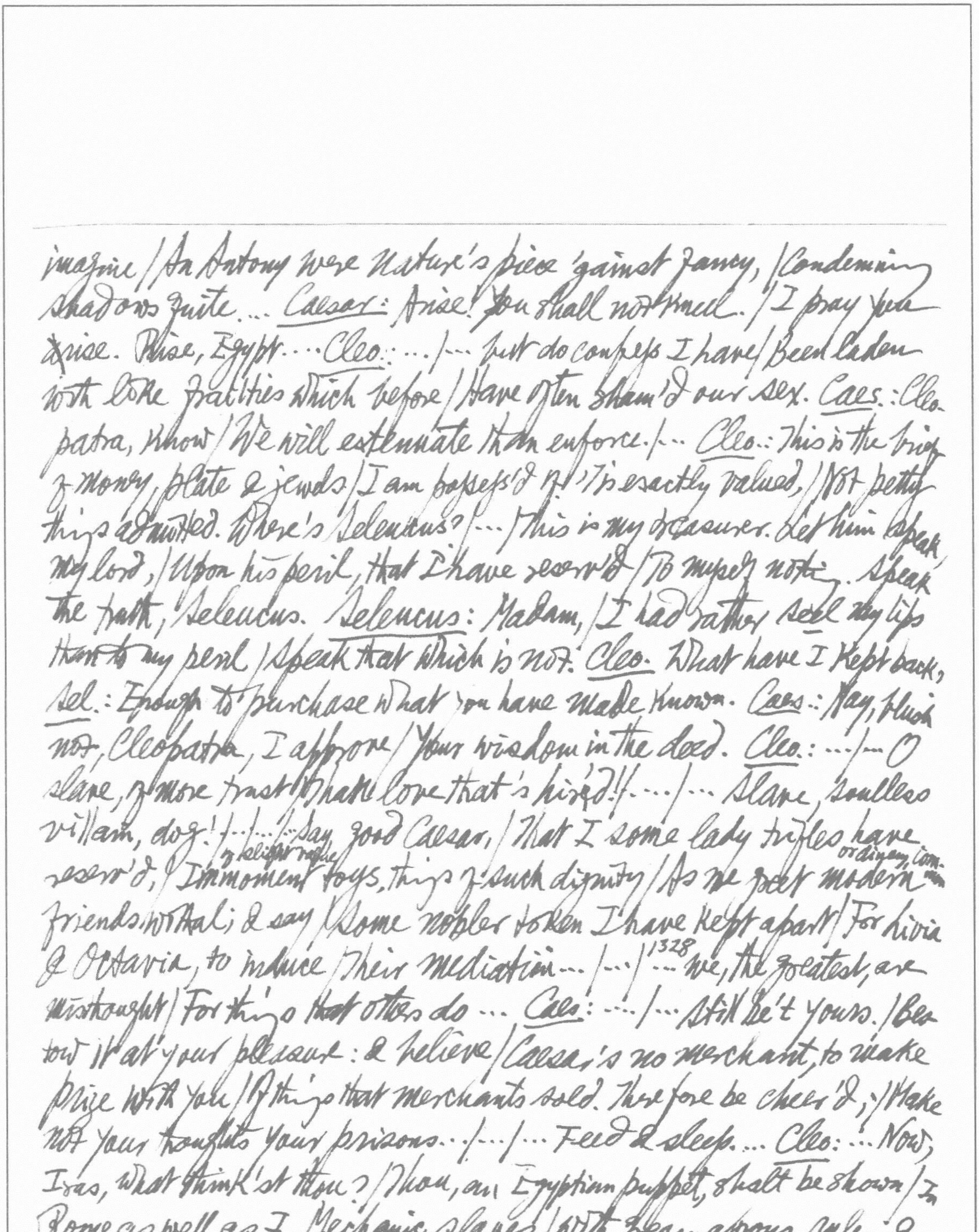
do defeat us; for her life in Rome / Would be eternal in our triumph...
sc. ii. 1325 **Proculeius**: My name is Proculeius. **Cleopatra**: Antony / Did tell me of you, bade me trust you... / ... / ... If your master / Would have a queen his beggar, you must tell him / That majesty, to keep decorum, must / No less beg than a kingdom... [The Guard ascend the monument]...
1326 **Gallus**: Guard her till Caesar come... **Charmian**: O Cleopatra! thou art taken, Queen! **Cleo**: Quick, quick, good hands! [Draws a dagger] **Pro**: Hold, worthy lady, hold! [Disarms her]... **Cleo**: Where art thou, death? / Come hither, come! Come, come, & take a queen / Worth many babes & beggars! **Pro**: O, temperance, lady! **Cleo**: Sir, I will eat no meat; I'll not drink, sir; / If idle talk will once be necessary, / I'll not sleep neither. This mortal house* I'll ruin, / Do Caesar what he can. Know, sir, that I / Will not wait pinion'd at your master's court / Nor once be chastis'd with the sober eye / Of dull Octavia.... / ... / ... Rather a ditch in Egypt / Be gentle grave unto me! Rather on Nilus' mud / Lay me stark-nak'd & let the water-flies / Blow me into abhorring!... / ... / His [Antony's] legs & bestrid the ocean;* his rear'd arm / Crested the world... / ... / ... For his bounty, / There was no winter in't; an autumn 'twas / That grew the more by reaping... / ... / ... Realms & islands were / As plates dropp'd from his pocket... / ... / Think you there was or might be such a man / As this I dreamt of? / ... / But, if there be or ever were one such, / 1327 It's past the size of dreaming: Nature wants stuff / To vie strange forms with fancy;* yet, t'

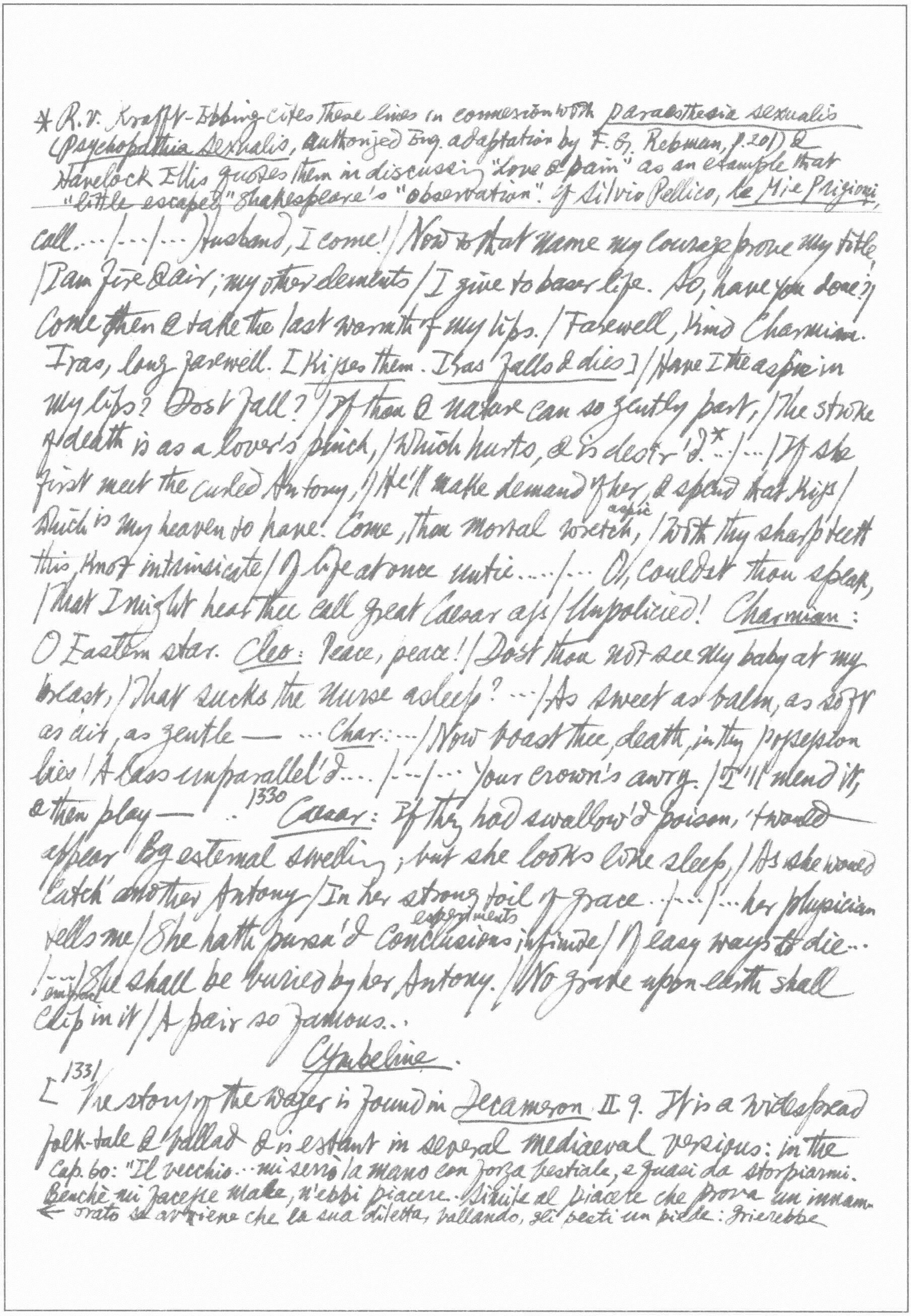


imagine / An Antony were Nature's piece 'gainst fancy, / Condemning shadows quite.... Caesar: Arise! You shall not kneel. / I pray you arise. Rise, Egypt.... Cleo.: ... / ... but do confess I have / Been laden with like frailties which before / Have often sham'd our sex. Caes.: Cleopatra, know / We will extenuate than enforce. / ... Cleo.: This is the brief of money, plate & jewels / I am possess'd of: 'Tis exactly valued, / Not petty things admitted. Where's Seleucus? / ... / This is my treasurer. Let him speak, my lord, / Upon his peril, that I have reserv'd / To myself nothing. Speak the truth, Seleucus. Seleucus: Madam, / I had rather seel my lips than to my peril / Speak that which is not. Cleo. What have I kept back, Sel.: Enough to purchase what you have made known. Caes.: Nay, blush not, Cleopatra, I approve / Your wisdom in the deed. Cleo.: ... / ... O slave, of more trust / than love that's hired! / ... / ... Slave, soulless villain, dog! / ... / ... / ... Say, good Caesar, / That I some lady trifles have reserv'd, / of lighter nature Immoment toys, things of such dignity / As we greet modern ordinary com- friends withal; & say / Some nobler token I have kept apart / For Livia & Octavia, to induce / Their mediation... / ... / ^{1328}... we, the greatest, are misthought / For things that others do ... Caes.: ... / ... Still be't yours. / Bestow it at your pleasure: & believe / Caesar's no merchant, to make prize with you / Of things that merchants sold. Therefore be cheer'd; / Make not your thoughts your prisons... / ... / ... Feed & sleep.... Cleo.: ... Now, Iras, what think'st thou? / Thou, an Egyptian puppet, shalt be shown / In Rome as well as I. Mechanic slaves, / With greasy aprons, rules, & hammers, shall /

* impersonate a woman by a boy?
** i.e. makes one dead for ever.

Uplift us to the view. In their thick breaths, / Rank of gross diet, shall we be enclouded, / And forc'd to drink their vapour... / ... / ... Saucy lictors / Will catch at us like strumpets, & scald rhymers / Ballad us out o' tune. the quick comedians / Extemporally will stage us & present / Our Alexandrian revels. Antony / Shall be brought drunken forth, & I shall see / Some squeaking Cleopatra boy* my greatness / I' th' posture of a whore. Iras: O the good gods! / ... / I'll never see't; for I am sure my nails / Are stronger than mine eyes. Cleo: Why, that's the way / To fool their preparation & to conquer / Their most absurd intents. ... / ... / Now, noble Charmian, we'll dispatch indeed; / And when thou hast done this chare, I'll give thee leave / To play till doomsday... Guard: Here is a rural fellow / That will not be denied your Highness' presence. / He brings you figs.... Cleo: ... / ... He brings me liberty. / ... / 1329 Hast thou the pretty worm of Nilus there / That kills & pains not? Clown: Truly I have him: but I would not be the party that should desire you to touch him, for his biting is immortal**.... Cleo: Remember'st thou any that have died on't? Clown: ...I heard of one of them no longer than yesterday; a very honest woman, but something given to lie, as a woman should not do but in the way of honesty — how she died of the biting of it, what pain she she felt... Cleo: Will it eat me? Clown: ...I know the devil himself will not eat a woman. I know that a woman is a dish for the gods, if the devil dress her not. ... I wish you joy o' th' worm. Cleo: Give me my robe, put on my crown. I have / Immortal longings in me. / ... / ... Methinks I hear / Antony

quasi dal dolore, ma, invece, le sorride, e s'estima beato" (ed. Ulrico Hoepli, p. 117).



call.... / ... / ... Husband, I come! / Now to that name my courage prove my title! / I am fire & air; my other elements / I give to baser life. So, have you done? / Come then & take the last warmth of my lips. / Farewell, kind Charmian. Iras, long farewell. [Kisses them. Iras falls & dies] / Have I the aspic in my lips? Dost fall? / If thou & nature can so gently part, / The stroke of death is as a lover's pinch, / Which hurts, & is desir'd.*... / ... / If she first meet the curled Antony, / He'll make demand of her, & spend that kiss / Which is my heaven to have. Come, thou mortal wretch, aspic / With thy sharp teeth this knot intrinsicate / Of life at once untie.... / ... O, couldst thou speak, / That I might hear thee call great Caesar ass / Unpolicied! Charmian: O Eastern star. Cleo: Peace, peace! / Dost thou not see my baby at my breast, / That sucks the nurse asleep? ... / As sweet as balm, as soft as air, as gentle — ... Char: ... / Now boast thee, death, in thy possession lies / A lass unparallel'd.... / ... / ... Your crown's awry; / I'll mend it, & then play — ... 1330 Caesar: If they had swallow'd poison, 'twould appear / By external swelling; but she looks like sleep, / As she would catch another Antony / In her strong toil of grace ... / ... / ... her physician tells me / She hath pursu'd conclusions experiments infinite / Of easy ways to die... / ... / She shall be buried by her Antony. / No grave upon earth shall embrace clip in it / A pair so famous..

Cymbeline.

[1331 The story of the wager is found in Decameron II. 9. It is a widespread folk-tale & ballad & is extant in several mediaeval versions: in the

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* R. v. Krafft-Ebbing cites these lines in connexion with paraesthesia sexualis (Psychopathia Sexualis, authorized Eng. adaptation by F. G. Rebman, p. 201) & Havelock Ellis quotes them in discussing "Love & Pain" as an example that "little escaped" Shakespeare's "observation". Cf Silvio Pellico, Le Mie Prigioni, Cap. 60: "Il vecchio... mi serrò la mano con forza bestiale, e quasi da storpiarmi. Benchè mi facesse male, n'ebbi piacere. Simile al piacere che prova un innamorato se avviene che la sua diletta, ballando, gli pesti un piede: griderebbe

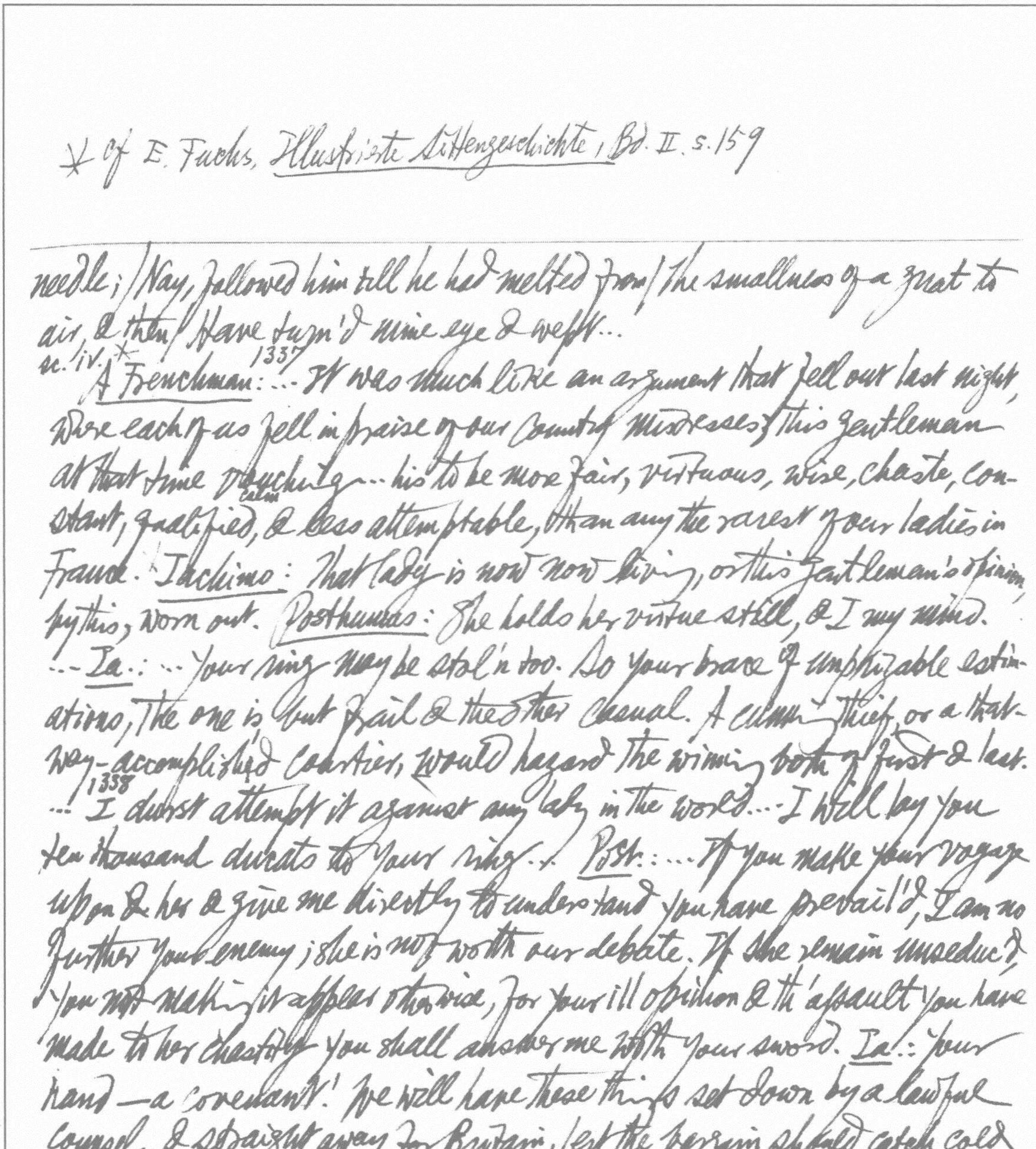
Roman de la Violette, Roman du Comte de Poitiers, Li contes du Roi Flore et de la Belle, an episode in the romance of Perceforest. Bandello tells it in his 21st novella, etc.]

ACT I.

sc. i. 1334

Queen: No, be assur'd you shall not find me, daughter, / After the slander of most stepmothers, / Evil-ey'd unto you... Imogen: Dissembling courtesy! How fine this tyrant / Can tickle where she wounds! ...]... / Nay, stay a little / Were you but riding forth to air yourself, / Such ~~party~~ parting were too petty. Look here, love. / This diamond (ring) was my mother's. Take it, heart, / But keep it till you woo another wife / When Imogen is dead. Posthumus Leonatus: ... / As I my poor self did exchange for you / To your so infinite loss, so in our trifles / 1335 I still win of you. For my sake wear this. / It is a manacle of love; I'll place it / Upon this fairest prisoner.

sc. iii 1336 Imogen: What was the last / That he spake to thee? Pisanio: It was "his queen, his queen!" Im. Then wav'd his handkerchief? Pis.: And kiss'd it. Im.: Senseless linen, happier therein than I! / And that was all? Pis.: No, madam; for so long / As he could make me with this eye or ear / Distinguish him from others, he did keep the deck, with glove or hat or handkerchief / Still waving, as the fits & stirs of's mind / Could best express how slow his soul sail'd on, / How swift his ship. Im.: Thou shouldst have made him / As little as a crow, or less, ere left / To after-eye him. Pis. Madam, so I did. Im.: I would have broke my eyestrings, crack'd them but / To look upon him, till the diminution / Of space had pointed him sharp as my



* Cf E. Fuchs, Illustrierte Sittengeschichte, Bd. II. s. 159

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needle; / Nay, followed him till he had melted from / The smallness of a gnat to air, & then / Have turn'd mine eye & wept...

sc. iv. * 1337 A Frenchman: ... It was much like an argument that fell out last night, where each of us fell in praise of our country mistresses; this gentleman at that time vouching ... his to be more fair, virtuous, wise, chaste, constant, qualified, & less attemptable, than any the rarest of our ladies in France. Iachimo: That lady is not now living, or this gentleman's opinion by this, worn out. Posthumus: She holds her virtue still, & I my mind. ... Ia.: ... Your ring may be stol'n too. So your brace of unprizable estimations, the one is but frail & the other casual. A cunning thief, or a that-way-accomplish'd courtier, would hazard the winning both of first & last. ... 1338 I durst attempt it against any lady in the world... I will lay you ten thousand ducats to your ring... Post.: ... If you make your voyage upon her & give me directly to understand you have prevail'd, I am no further your enemy; she is not worth our debate. If she remain unseduc'd, you not making it appear otherwise, for your ill opinion & th'assault you have made to her chastity you shall answer me with your sword. Ia.: Your hand—a covenant! We will have these things set down by a lawful counsel, & straight away for Britain, lest the bargain should catch cold & starve.

sc. 5 Cornelius (the physician): But I beseech your Grace, without offence / (My conscience bids me ask), wherefore you have / Commanded me of these most poisonous compounds / Which are the movers of a languishing death, / But though slow, deadly. Queen: ...—/... Have I not been / Thy pupil long? Hast thou not learn'd me how / To make perfumes? distil? preserve? Yea, so / That our great king himself doth woo me oft / For my confections? ... / ... is't not meet / That I did amplify my judgment in / 1339 Other conclusions (experiments)? I will try the forces / Of these thy compounds on such creatures as / We count not worth the hanging (but none human) / To try the vigour of them & apply / Allayments to their act, & by them gather / Their several virtues & effects. / ... Cor.: I do not like her. She doth think she has / Strange ling'ring poisons. I do know her spirit / And will not trust one of her malice with / A drug of such damn'd nature. Those she has / Will stupefy & dull the sense awhile; / Which first, perchance, she'll prove on cats & dogs, / Then afterward up higher; but there is / No danger in what show of death it makes, / More than the locking up the spirits a time, / To be more fresh, reviving. She is fool'd / With a most false effect; & I the truer / So to be false with her.*

Sc. VI 1340 Iachimo: ... / ... Boldness be my friend! / Arm me, audacity, from head to foot! / ... / ... The cloyed will— / That satiate yet unsatisfied desire, that tub / Both fill'd & running**—ravening first the lamb, / Longs after for the garbage. ... Imogen: Is he dispos'd to mirth? I hope he is. Ia.: Exceeding pleasant ... / ... He is call'd / The Britain reveller ... / ... / ... I never saw him sad. / There is a Frenchman his companion, one / An eminent monsieur that, it seems, much loves / A Gallian girl at home. He furnaces / The thick sighs from him; whiles the jolly Briton / (Your

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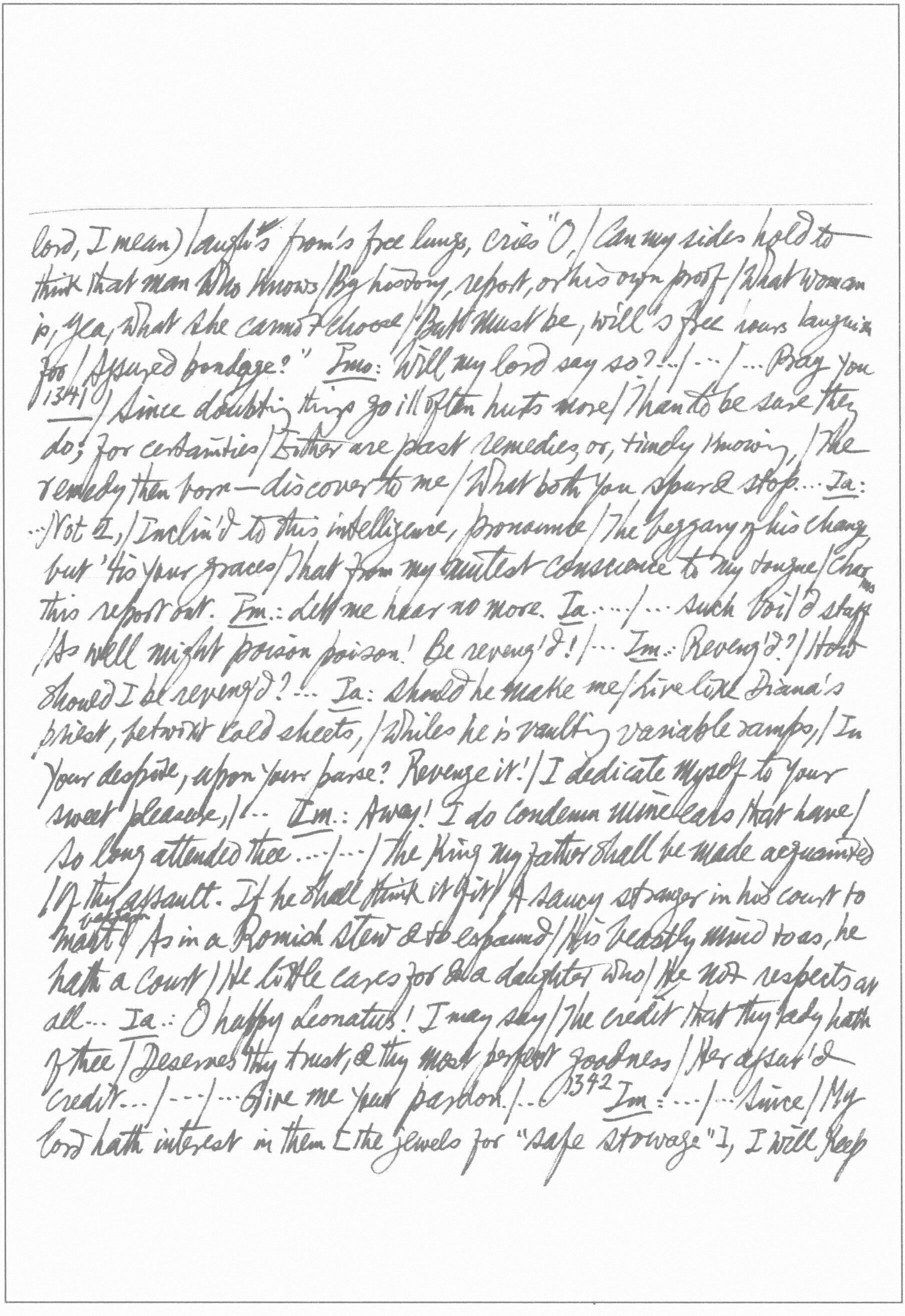
* What Sir Philip Sidney calls "honest dissimulation" à propos of Zopyrus (see Marginalia to A. M. G. Isoldi, G. B. Vico, p. 16 on Torquato Accetto's Minor Classic Della Dissimulazione Onesta. cf. IV.iii. Pisanio: "Wherein I am false I am honest; not true, to be true" (p. 1364)

** Wonderful metaphor; cf La Fontaine's conte on "le pâté d'anguille".



lord, I mean) laughs from's free lungs, cries "O, / Can my sides hold to
think that man who knows / By history, report, or his own proof / What woman
is, yea, what she cannot choose / But must be, will's free hours languish
for / Assured bondage?" Imo: Will my lord say so?... / ... / ... Pray you
1341 / Since doubting things go ill often hurts more / Than to be sure they
do; for certainties / Either are past remedies, or, timely knowing, / The
remedy then born—discover to me / What both you spur & stop.... Ia:
...Not I, / Inclin'd to this intelligence, pronounce / The beggary of his change;
but 'tis your graces / That from my mutest conscience to my tongue / Charms
this report out. Im.: Let me hear no more. Ia.... / ... such boil'd stuff
/ As well might poison poison! Be reveng'd! / ... Im.: Reveng'd? / How
should I be reveng'd?... Ia: Should he make me / Live like Diana's
priest, betwixt cold sheets, / Whiles he is vaulting variable ramps, / In
your despite, upon your purse? Revenge it! / I dedicate myself to your
sweet pleasure, / ... Im.: Away! I do condemn mine ears that have /
So long attended thee ... / ... / The King my father shall be made acquainted
/ Of thy assault. If he shall think it fit / A saucy stranger in his court to
mart vagar / As in a Romish stew & to expound / His beastly mind to us, he
hath a court / He little cares for ~~&~~ a daughter who / He not respects at
all... Ia.: O happy Leonatus! I may say / The credit that thy lady hath
of thee / Deserves thy trust, & thy most perfect goodness / Her assur'd
credit... / ... / ... Give me your pardon. / ... 1342 Im: ... / ... Since / My
lord hath interest in them [the jewels for "safe stowage"], I will keep

them / In my bedchamber. Ia: They are in a trunk / Attended by my men. I will make bold / To send them to you, only for this night….

Act II.

sc. 1.

Cloten: 1342 I am not vex'd more at anything in th' earth. A pox on't! I had rather not be so noble as I am! They dare not fight with me, because of the Queen my mother. Every jackslave hath his belly full of fighting & I must go up & down like a cock that nobody can match. 2 Lord [aside]: You cock & capon too, & you crow, cock, with your comb on…. 1343 That such a crafty devil as his mother / Should yield the world this ass! a woman that / Bears all down with her brain; & this her son / Cannot take two from twenty, for his heart, / And leave eighteen.

sc. ii

to the waiting lady

Imogen: 1343 I have read three hours then. Mine eyes are weak. / Fold down the leaf where I have left. To bed! / Take not away the taper, leave it burning; / … / To your protection I commend me, gods. / From fairies & the tempters of the night / Guard me, beseech ye! Iachimo: The crickets sing & man's o'er-labour'd sense / Repairs itself by rest… / … / How bravely thou becom'st thy bed! fresh lily, / And whiter than the sheets! That I might touch! / But kiss; one kiss! Rubies unparagon'd, / How dearly they do't! 'Tis her breathing that / Perfumes the chamber thus. The flame o' th' taper / Bows toward her & would under-peep her lids / To see th' enclosed lights, now canopied / Under these windows white & azure, lac'd / With blue of heaven's

own tinct. But my design— / To note the chamber. I will write all down: /
... / Why, such & such; & the contents o'th' story. / Ah, but some natural
notes about her body. / Above ten thousand meaner moveables / Would
testify, t'enrich mine inventory. / O sleep, thou ape of death, lie dull upon
her!! / .. / ... On her left breast / A mole cinque-spotted, like the crimson
drops / I'th' bottom of a cowslip. Here's a voucher / Stronger than ever law
could make. This secret / Will force him think I have pick'd the lock &
ta'en / The treasure of her honour. / ...
sc. iii. 1344
Cloten: I am advised to give her music a-mornings; they say it will
penetrate. Come on, tune! If you can penetrate her with your fingering
so. We'll try with tongue too. If none will do, let her remain... If this
penetrate, I will consider your music the better; if it do not, it is a
vice in her ears which horsehairs & calves' guts, nor the voice of un-
castrated
paved eunuch to boot, can never mend... 1345 Do you call me fool?
Imogen: As I am mad, I do. / If you'll be patient, I'll no more be mad: / That
cures us both. I am much sorry, sir, / You put me to forget a lady's manners
outspoken
/ By being so verbal; ... / ... / ... I care not for you, / And am so near the lack of
charity / To accuse myself I hate you; which I had rather / You felt than make't
my boast. Cl.: .. / The contract you pretend with that base wretch, / One bred
of alms & foster'd with cold dishes, / With scraps o'th' court — it is no contract,
none; / .. Im.: He never can meet more mischance than come / To be but nam'd
of thee. .. 1346
sc. iv
Posthumus: If you can make't apparent / that you have tasted her in bed,

my hand / And ring is yours; if not, the foul opinion / You had of her pure honour gains, or loses, / Your sword, or mine; or masterless leave both / To who shall find them... 134 // *Iachimo*: First, her bedchamber / (Where I confess I slept not, but profess / Had that was well worth watching) — it was hang'd / With tapestry of silk & silver ... *Post.*: This is true; / And this you might have heard of here, by me, / Or by some other...: *Ia.*: The chimney / Is south the chamber, & the chimney piece / Chaste Dian bathing. Never saw I figures /
to speak & proclaim themselves
So likely to report themselves. The cutter / Was as another nature, dumb; outwent her, / Motion & breath left out.* ... [*shows the bracelet*] *Post.*: Jove! / Once more let me behold it. Is it that Which I left with her? *Ia.* Sir (I thank her) that. / She stripp'd it from her arm... *Post.*: May be she pluck'd it off / To send it to me. *Ia.*: She writes so to you? doth she? *Post.*: O, no, no, no! 'tis true. Here, take this too! / It is a basilisk unto mine eye, / Kills me to look on't. Let there be no honour / Where there is beauty; truth, where semblance; love, / Where there's another man! The vows of women / Of no more bondage be to where they are made / Than they are to their virtues, which is nothing! / ... *Philario*: Have patience, sir, / ... / Who knows if one of her women, being corrupted, / Hath stol'n it from her? *Post.*: Very true; / ... / Render to me some corporal sign about her / More evident than this ... / ... / ... She hath bought the name of whore thus dearly. / There, take thy hire! & all the fiends of hell / Divide themselves between you! / ... / She hath been colted by him. *Ia.*: If you seek / For further satisfying, under her breast / (Worthy the pressing) lies a mole, right proud / Of that most

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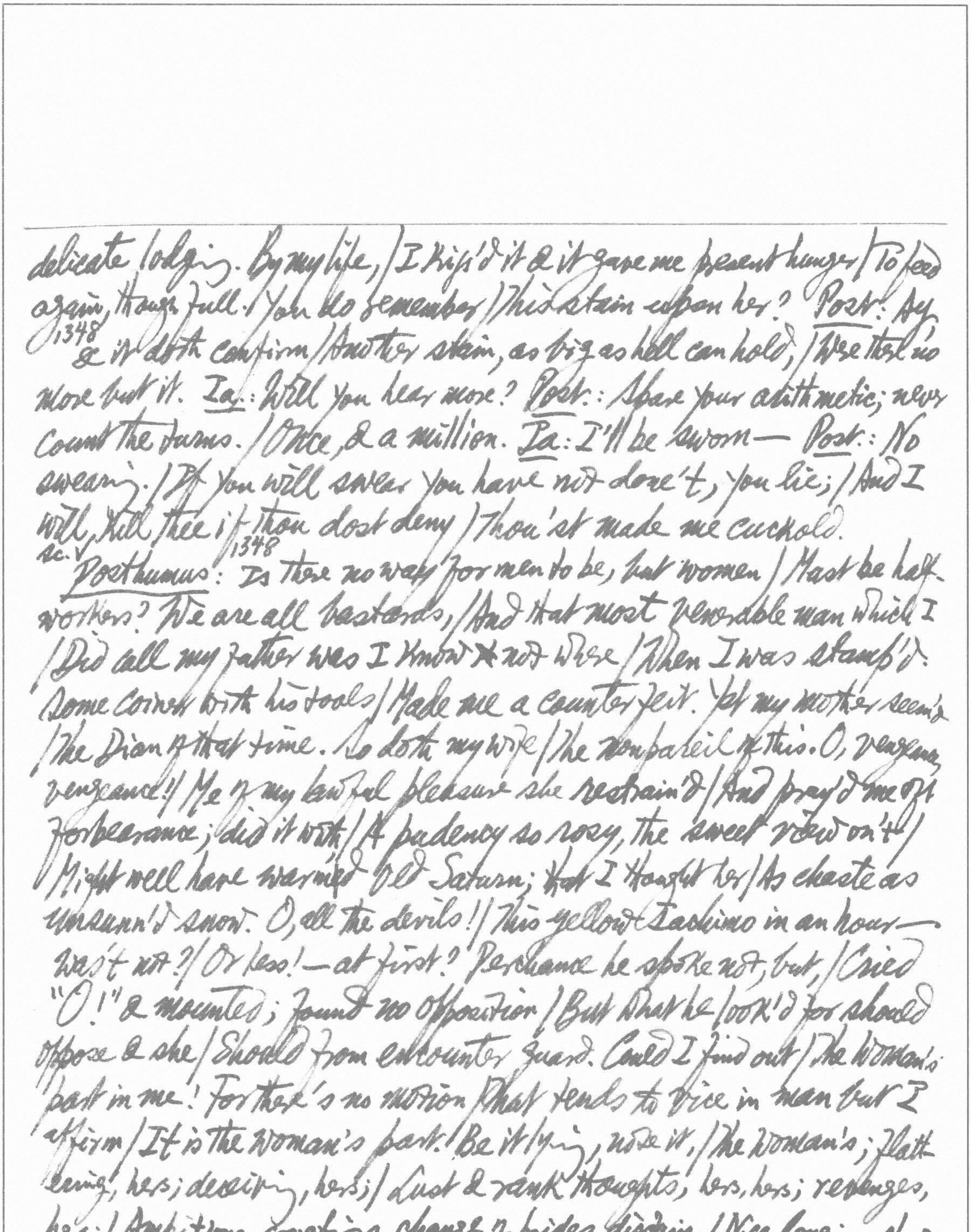
* Iconic naturalism. cf 日札第七四〇則 on Marino's *La Galeria*. This passage has been overlooked by Jean H. Hagstrum, *The Sister Arts*, in which *Timon of Athens*, I i; *Merchant of Venice*, III. ii. 115 ff & *The Winter's Tale*, V. i are cited (p. 69 & p. 86



delicate lodging. By my life, / I kiss'd it & it gave me present hunger / To feed
again, though full. / You do remember / This stain upon her? Post: Ay,
1348 & it doth confirm / Another stain, as big as hell can hold, / Were there no
more but it. Ia: Will you hear more? Post: Spare your arithmetic; never
count the turns. / Once, & a million. Ia: I'll be sworn— Post: No
swearing. / If you will swear you have not done't, you lie; / And I
will kill thee if thou dost deny / Thou'st made me cuckold.
sc. v 1348
Posthumus: Is there no way for men to be, but women / Must be half-
workers? We are all bastards, / And that most venerable man which I
/ Did call my father was I know * not where / When I was stamp'd.
Some coiner with his tools / Made me a counterfeit. Yet my mother seem'd
/ The Dian of that time. So doth my wife / The nonpareil of this. O, vengeance,
vengeance! / Me of my lawful pleasure she restrain'd / And pray'd me oft
forbearance; did it with / A pudency so rosy, the sweet view on't /
Might well have warmed old Saturn; that I thought her / As chaste as
unsunn'd snow. O, all the devils! / This yellow Iachimo in an hour—
was't not? / Or less!—at first? Perchance he spoke not, but, / Cried
"O!" & mounted; found no opposition / But what he look'd for should
oppose & she / Should from encounter guard. Could I find out / The woman's
part in me! For there's no motion / That tends to vice in man but I
affirm / It is the woman's part. Be it lying, note it, / The woman's; flatt-
ering, hers; deceiving, hers; / Lust & rank thoughts, hers, hers; revenges,
hers; / Ambitions, covetings, change of prides, disdain, / Nice longing, slanders,

*參徐珂《康居筆記彙函·呻餘放言》不美不善之字偏旁之從女者如奸妄妒嫉姤婬嬾等共168字.

Mutability—/All faults that may be nam'd, nay, that hell knows,/Why, hers, in part or all; but rather all!*/For even to vice/They are not constant, but are changing still/One vice but of a minute old for one/Not half so old as that. I'll write against them,/Detest them, curse them. Yet 'tis greater skill/In a true hate to pray they have their will;/The very devils cannot plague them better.

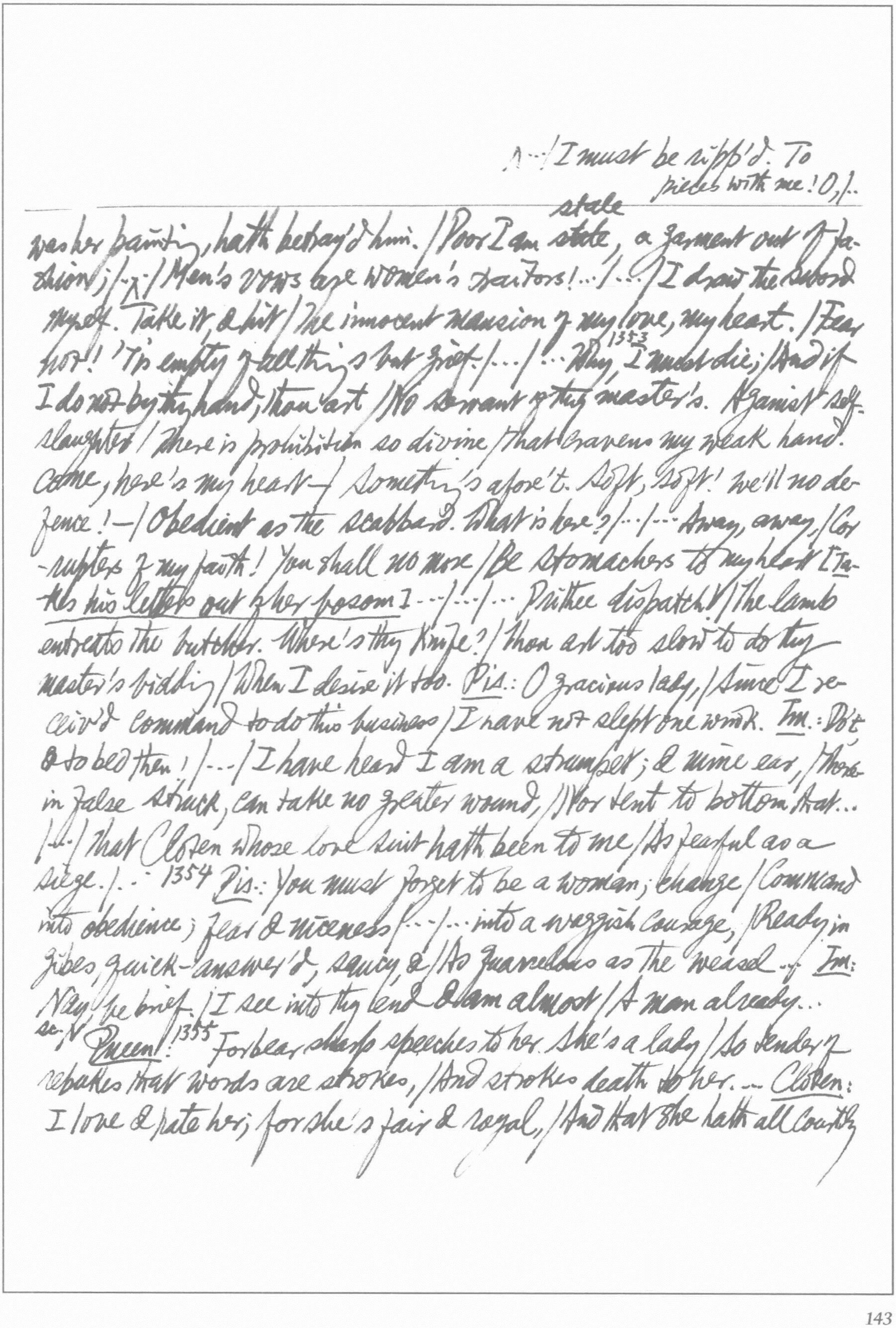
ACT III

Sc. i 1348
Queen: .../The natural bravery of your isle, which stands/As Neptune's park, ribbed & paled in/With rocks unscalable & roaring waters,/With sands that will not bear your enemies' boats/But suck them up to th' topmost. A kind of conquest/1349 Caesar made here; but made not here his brag/Of "came, & saw, & overcame".../... & his shipping,/Poor ignorant baubles, on our terrible seas/Like egg-shells mov'd upon their surges, crack'd/As easily 'gainst our rocks.

Sc. ii **Pisanio**: How? of adultery?/.../.../... What false Italian,/As poisonous-~~handed~~ tongu'd as handed, hath prevail'd/On thy too ready hearing?

Sc. iii 1351
Belarius: ... the art o' th' court,/As hard to leave as to keep, whose top to climb/Is certain falling, or so slipp'ry that/The fear's as bad as falling...

Sc. iv 1352
Imogen: False to his bed? What is it to be false?/To lie in watch there & to think on him?/To weep 'twixt clock & clock? .../.../I false? Thy conscience witness!/---/... Some jay of Italy,/Whose mother
showy woman



^..|I must be ripp'd. To pieces with me! O,|..

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stale

was her painting, hath betray'd him. |Poor I am state, a garment out of fashion; |..^..|Men's vows are women's traitors!...|...|I draw the sword myself. Take it, & hit |The innocent mansion of my love, my heart. |Fear not! 'Tis empty of all things but grief. |...|...[1353] Why, I must die; |And if I do not by thy hand, thou art |No servant of thy master's. Against self-slaughter |There is prohibition so divine |That cravens my weak hand. Come, here's my heart— |Something's afore't. Soft, soft! we'll no defence! —|Obedient as the scabbard. What is here? |...|...Away, away, |Corrupters of my faith! You shall no more |Be stomachers to my heart [Takes his letters out of her bosom]...|...|...Prithee dispatch! |The lamb entreats the butcher. Where's thy knife? |Thou art too slow to do thy master's bidding |When I desire it too. Pis.: O gracious lady, |Since I receiv'd command to do this business |I have not slept one wink. Im.: Do't & to bed then! |...|I have heard I am a strumpet; & mine ear, |Therein false struck, can take no greater wound, |Nor tent to bottom that... |..|That Cloten whose love suit hath been to me |As fearful as a siege. |.. [1354] Pis.: You must forget to be a woman; change |Command into obedience; fear & niceness |...|...into a waggish courage, |Ready in gibes, quick-answer'd, saucy, & |As quarrelous as the weasel..| Im.: Nay, be brief. |I see into thy end & am almost |A man already...

sc. V Queen: [1355] Forbear sharp speeches to her. She's a lady |So tender of rebukes that words are strokes, |And strokes death to her. ... Cloten: I love & hate her; for she's fair & royal, |And that she hath all courtly parts more exquisite / Than lady, ladies, woman. From every one / The best she hath, & she, of all compounded, / Outsells them all.* … 1356 Sirrah, if thou [Pisanio] wouldst not be a villain, but do me true service … that is, what villainy soe'er I bid thee do, to perform it directly & truly, I would think thee an honest man … She said upon a time (the bitterness of it I now belch from my heart) that she held the very garment of Posthumus in more respect than my noble & natural person … With that suit upon my back will I ravish her; first kill him, & in her eyes. There shall she see my valour … He on the ground, my speech of insultment ended on his dead body, & when my lust hath dined (which, as I say, to vex her I will execute in the clothes that she so prais'd), to the court I'll knock her back, foot her home again. 1356

Sc. vi

Imogen [in boy's clothes]: …/… Two beggars told me / I could not miss my way. Will poor folks lie, / That have afflictions on them, knowing 'tis / A punishment or trial? Yes; no wonder, / When rich ones scarce tell true. To lapse in fulness / Is sorer than to lie for need; & falsehood / Is worse in kings than beggars…/…/… 'Tis some savage hold. / I were best not call; I dare not call. Yet famine, / Ere clean it o'erthrow nature, makes it valiant. / Plenty & peace breeds cowards; hardness ever / Of hardiness is mother. Ho! Who's here? /… Belarius: 1357 …/… Come! Our stomachs / Will make what's homely savoury. Weariness / Can snore upon the flint when resty sloth / Finds the down pillow hard… 1358 Arviragus: The night to th' owl & morn to th' lark less welcome!

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* Cf Winter's Tale, V.i. Paulina. The conception is that of Zeuxis (see Pliny, Hist. Nat., XXXV.36). (P.463)

*"fit ends (end to end)": to have sexual intercourse.

ACT IV

sc. i 1358
Cloten: ...How fit his garments serve me! Why should his mistress, who was made by him that made the tailor, not be fit too? the rather (~~say~~ saving reverence of the Word) for 'tis said a woman's fitness* comes by fits... The lines of my body are as well drawn as his; no less young, more strong, not beneath him in fortunes... above him in birth... yet this imperceiverant thing loves him in my despite.

1358
sc. ii Arviragus: Are we not brothers? Imogen: So man & man should be;/ But clay & clay differs in dignity,/ Whose dust is both alike.... Guiderius: Go you to hunting; I will abide with him. Im: So sick I am not, yet I am not well;/.../... I am ill, but your being by me/ Cannot amend me; society is no comfort/ To one not sociable... Gui.: I love thee... Arv.
1359 ---/.../ I know not why/ I love this youth, & I have heard you say/ Love's reason's without reason... Belarius: .../ Cowards father cowards & base things sire base./... Arv.: Nobly he yokes/ A smiling with a sigh; as if the sigh/ Was that it was for not being such a smile;/ The smile mocking the sigh, that it would fly/ From so divine a temple to commix/ With winds that sailors rail at... 1360 Gui.: What's thy name? Cloten: Cloten, thou villain. Gui.: Cloten, thou double villain, be thy name,/ I cannot tremble at it. Were it Toad, or Adder, Spider,/ 'Twould move me sooner...
1362 [Belarius & his two supposed sons were about to bury Cloten, whom Guiderius had killed in a fight & Imogen who ~~swooned~~ appeared dead in a fainting fit] Bel.: .../... He was a queen's son, boys;/.../ Though

Mean & Mighty rotting / Together have one dust, yet reverence (That angel of the world) doth make distinction / Of place 'tween high & low... *Song*. *Gui.*: ... / Golden lads & girls all must, / As chimney-sweepers, come to dust... *Im.*: ...The dream's here still. Even when I wake it is / Without me, as within me; not imagin'd, felt. / A headless man? The garments of Posthumus? / ... 1363 *Lucius*: ... / What art thou? *Im.*: I am nothing; or if not, / Nothing to be were better... / ... / I'll hide my master from the flies, as deep / As these poor pickaxes can dig; ... / 1364 *Lucius*: ... / ... Be cheerful; wipe thine eyes. / Some falls are means the happier to rise.*

ACT V

sc. i

Posthumus: 1365 ... / ... You married ones, / If each of you should take this course, how many / Must murther wives much better than themselves / For wrying going astray but a little! O Pisanio, / Every good servant does not all commands! / No bond but to do just ones...

sc. iii *Posthumus*: 1366 ... / And but the backs of Britons seen, all flying / through a strait lane — the enemy full-hearted, / Lolling the tongue with slaught'ring, having work / More plentiful than tools to do't, struck down / Some mortally, some slightly touch'd, some falling / Merely through fear, that the strait pass was damm'd / With dead men hurt behind, & cowards living / To die with length'ned shame. / ... / 1367 ... I, in mine own woe charm'd, / Could not find Death where I did hear him groan, / Nor feel him where he struck. Being an ugly monster, / 'Tis strange he hides

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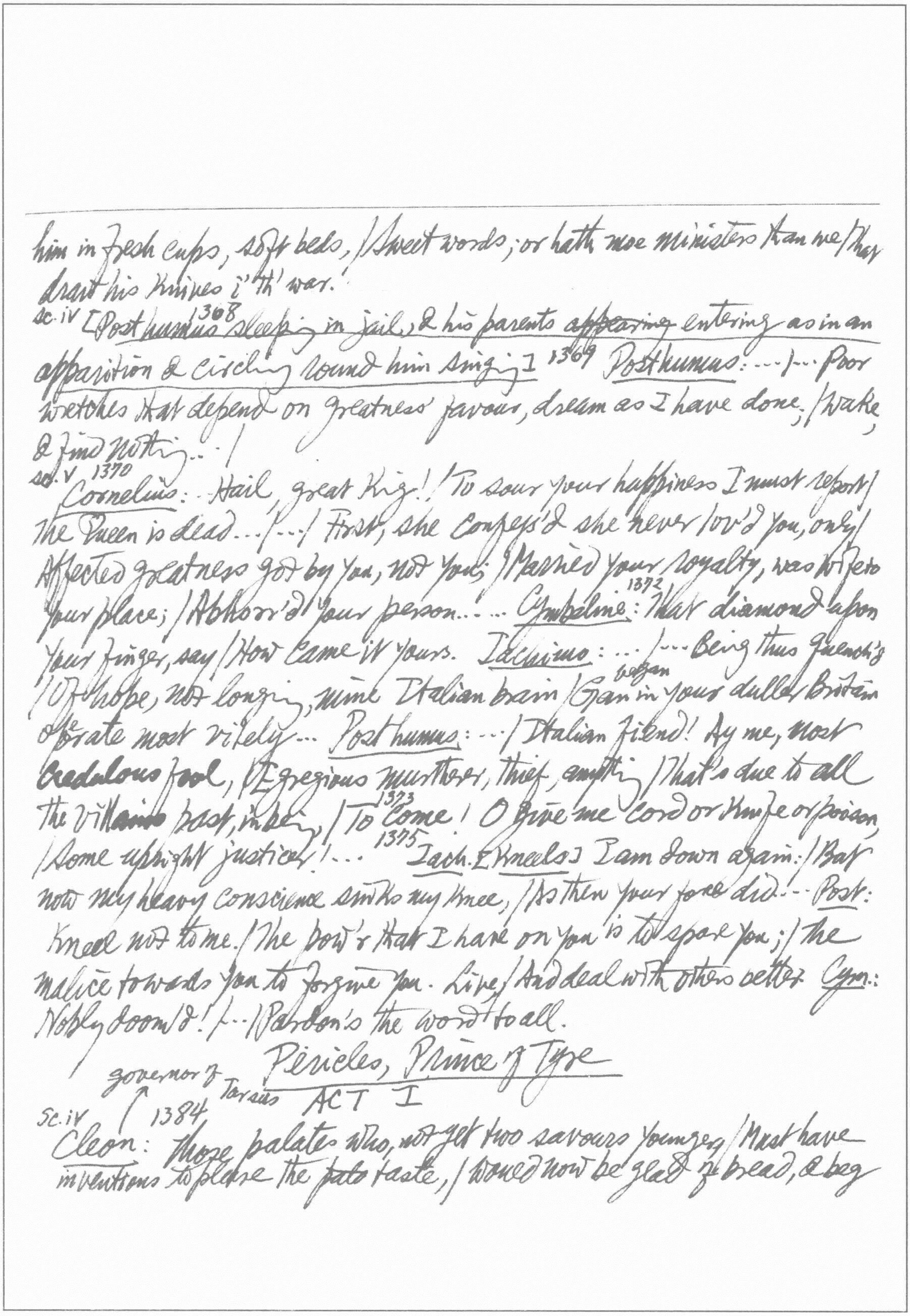
*cf. Lord Lansdowne: "Good unexpected, evil unforeseen, / Appear by turns, as fortune shifts the scene; / Some rais'd aloft, come tumbling down amain, / And fall so hard, they bound & rise again". Goethe: "Hebt mich das Glück, so bin ich froh, / Und sing in *dulci jubilo*; / Senkt sich das Rad und quetscht mich nieder, / So denk' ich: nun es hebt sich wieder".



him in fresh cups, soft beds, / Sweet words; or hath moe ministers than we / That draw his knives i' th' war.

sc. iv [Posthumus 1368 sleeping in jail, & his parents ~~appearing~~ entering as in an apparition & circling round him singing] 1369 Posthumus: ... / ... Poor wretches that depend on greatness' favour, dream as I have done, / Wake, & find nothing ... /

sc. v 1370 Cornelius: .. Hail, great King! / To sour your happiness I must report / The Queen is dead ... / ... / First, she confess'd she never lov'd you, only / Affected greatness got by you, not you; / Married your royalty, was wife to your place; / Abhorr'd your person ... ... Cymbeline: 1372 That diamond upon your finger, say / How came it yours. Iachimo: ... / ... Being thus quench'd / Of hope, not longing, mine Italian brain / 'Gan began in your duller Britain operate most vilely ... Posthumus: ... / Italian fiend! Ay me, most credulous fool, / Egregious murtherer, thief, anything / That's due to all the villains past, in being, / To 1373 come! O give me cord or knife or poison, / Some upright justicer! ... 1375 Iach. [kneels] I am down again: / But now my heavy conscience sinks my knee, / As then your force did. .. Post: Kneel not to me. / The pow'r that I have on you is to spare you; / The malice towards you to forgive you. Live, / And deal with others better. Cym.: Nobly doom'd! / .. / Pardon's the word to all.

Pericles, Prince of Tyre

ACT I

sc. iv 1384 Cleon [governor of Tarsus]: Those palates who, not yet two savours younger, / Must have inventions to please the pate taste, / Would now be glad of bread, & beg

*可參醒世姻緣31回. W. G. Sumner, Folkways on "reversion to cannibalism in famine" (V. F. Calverton, The Making of Man, pp. 473-4)

** A tournament in Ancient Greece, & the Greek knights all carry shields bearing mottos in Latin except this one in Spanish!

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pamper

for it. / Those mothers who to nouzle up their babes / Thought naught too curious, are ready now / To eat those little darlings whom they lov'd. / So sharp are hunger's teeth that man & wife / Draw lots who first shall die lengthen life.*

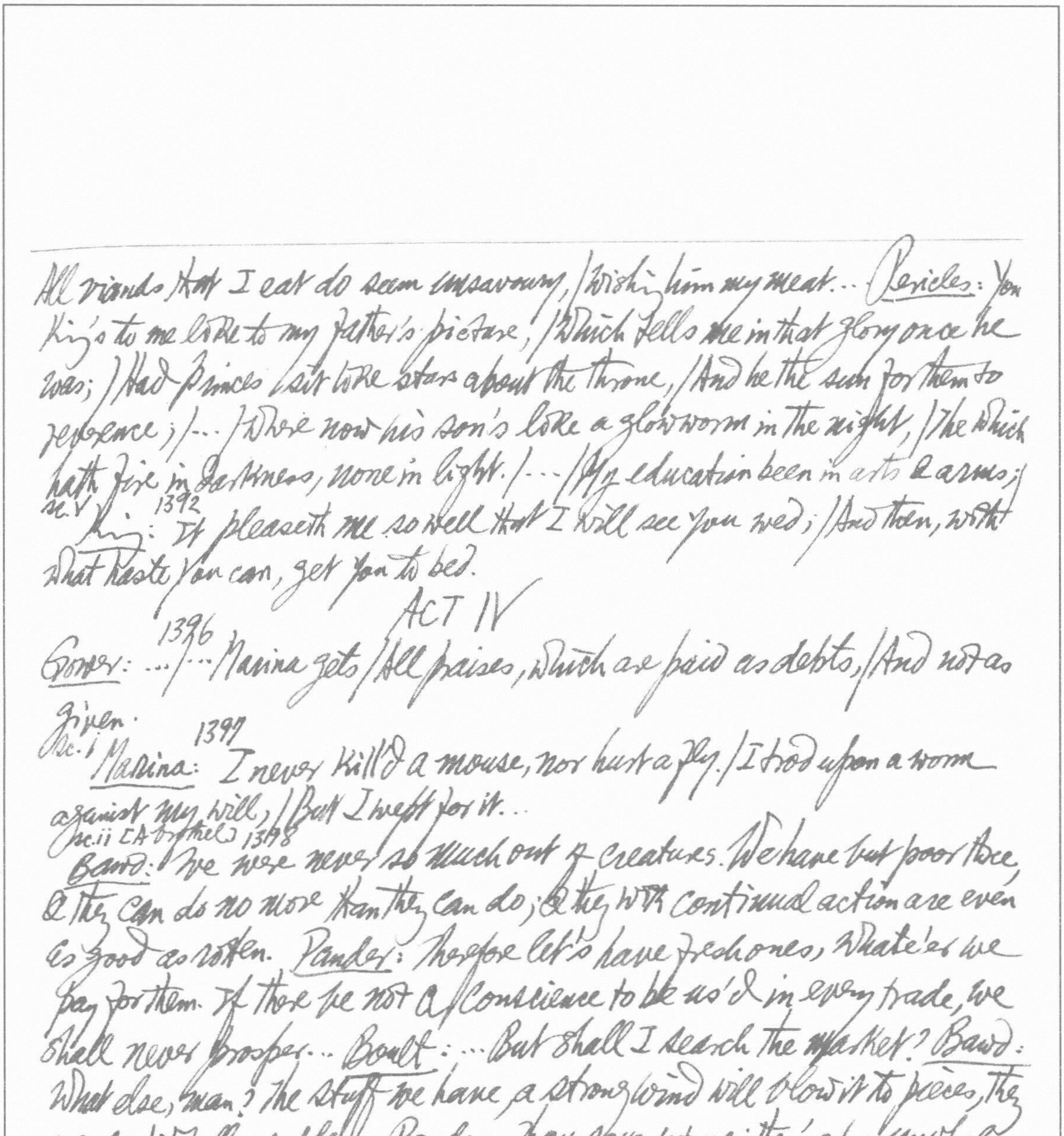
ACT II

sc. i 1386

3. Fisherman: Master, I marvel how the fishes live in the sea. 1. Fish.: Why, as men do aland — the great ones eat up the little ones. I can compare our rich misers to nothing so fitly as to a whale. 'A plays & tumbles, driving the poor fry before him, & at last devours them all at a mouthful. Such whales have I heard on o' th' land, who never leave gaping till they've swallow'd the whole parish — church, steeple, bells, & all.... Pericles: A man whom both the waters & the wind / In that vast tennis-court, have made the ball for them to play upon, entreats you pity him. / He asks of you that never us'd to beg. 1. Fish. No, friend? Cannot you beg? Here's them in our country of Greece gets more with begging than we can do with working. 2. Fish.: Canst thou catch any fishes then? Per. I never practis'd it. 2. Fish. Nay, then thou wilt starve sure; for here's nothing to be got now-a-days unless thou canst fish for't.

sc. ii 1388 King: Who is the second that presents himself? Thaisa: A prince of Macedon, ... / The motto [on his shield] thus in Spanish, "Piu por dulzura que por fuerza"!**

sc. iii 1389 King: By Jove, I wonder, that is king of thoughts, / These cates resist me, he not thought upon. Thaisa: By Juno, that is queen of marriage, /



All viands that I eat do seem unsavoury, / Wishing him my meat... Pericles: Yon King's to me like to my father's picture, / Which tells me in that glory once he was; / Had princes sit like stars about the throne, / And he the sun for them to reverence; / ... / Where now his son's like a glow-worm in the night, / The which hath fire in darkness, none in light. / ... / My education been in arts & arms; /

sc.v 1392 King: It pleaseth me so well that I will see you wed; / And then, with what haste you can, get you to bed.

ACT IV

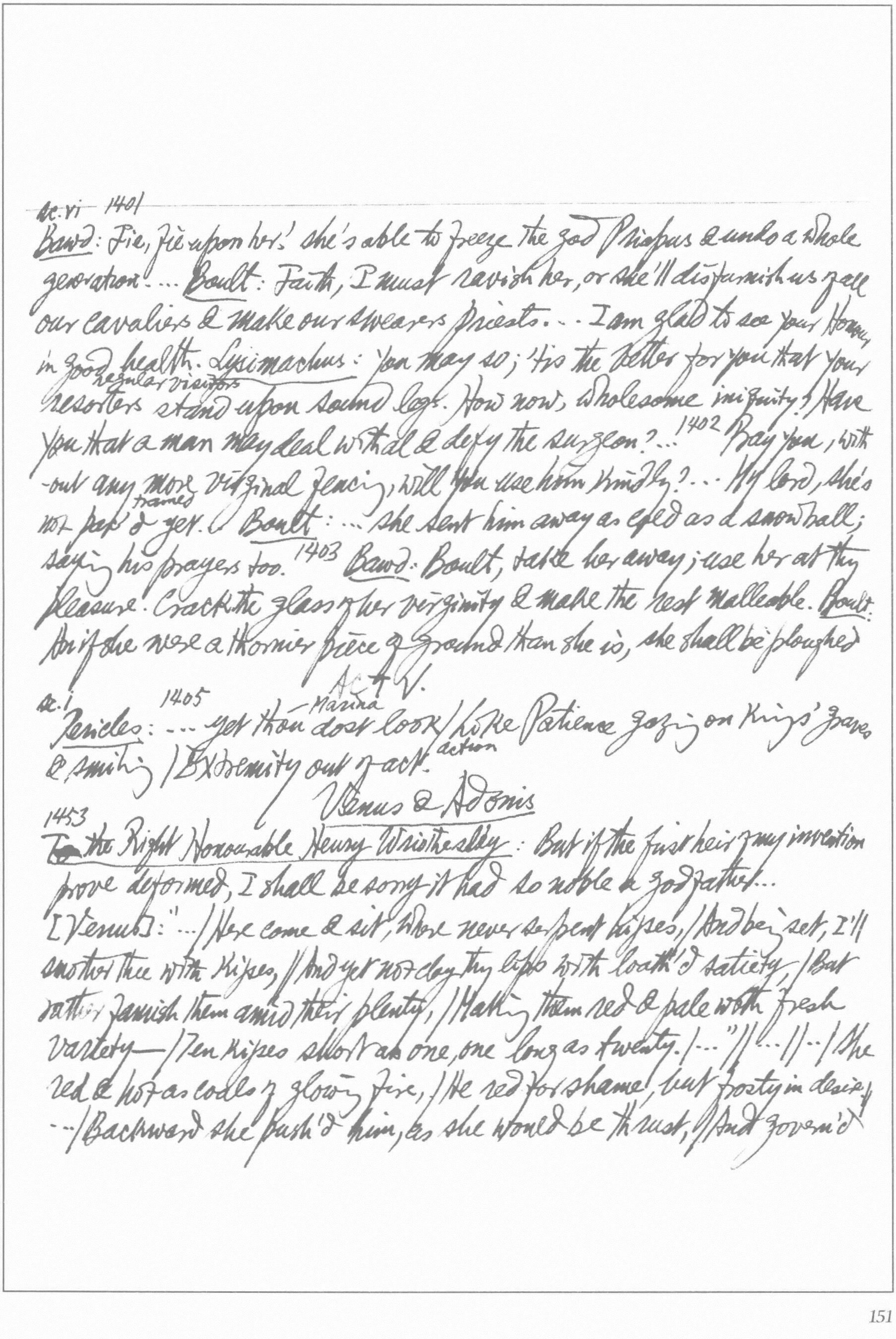
1396 Gower: ... / ... Marina gets / All praises, which are paid as debts, / And not as given.

Sc.i 1397 Marina: I never kill'd a mouse, nor hurt a fly. / I trod upon a worm against my will, / But I wept for it...

sc.ii [A brothel] 1398 Bawd: We were never so much out of creatures. We have but poor three, & they can do no more than they can do; & they with continual action are even as good as rotten. Pander: Therefore let's have fresh ones, whate'er we pay for them. If there be not a conscience to be us'd in every trade, we shall never prosper... Boult: ... But shall I search the market? Bawd: What else, man? the stuff we have, a strong wind will blow it to pieces, they are so pitifully sodden. Pander: Thou sayest true; they're too unwholesome o' conscience. The poor Transylvanian is dead that lay with the little baggage. Boult: Ay, she quickly poop'd him; she made him roast meat for worms... [The Pirates sold Marina to them] Bawd: Boult, take you the marks of her — the colour of her hair, complexion, height, her age, with

play a foul trick

warrant ȝ her virginity; & cry, "He that will give most shall have her first". Such a maidenhead were no cheap thing, if men were as they have been.... Why lament you, pretty one? 1399 Marina: That I am pretty.... Bawd: Ay, & you shall live in pleasure... & taste gentleman ȝ all fashions... What, do you stop your ears!? Mar.: Are you a woman? Bawd: What would you have me be, an I be not a woman? Mar.: An honest woman, or not a woman ... Boult: I have cried her almost to the number ȝ her hairs; I have drawn her picture with my voice... There was a Spaniard's mouth so wat'red! & he went to bed to her very description. Bawd: We shall have him here to-morrow with his best ruff on. Boult: To-night, to-night! But, mistress, do you know the French knight that cow'rs i' the $\overset{\text{trousers}}{\text{hams}}$? Bawd: Who, Monsieur Verollus? Boult: Ay, he. He offer'd to cut a caper at the proclamation; but he made a groan at it, & swore he would see her to-morrow. Bawd: Well, well; as for him, he brought his disease hither: here he does but repair it... [to Marina] You have fortunes coming upon you. Mark me: you must seem to do that fearfully which you commit willingly, despise profit where you have most gain.... Boult: ... these blushes ȝ hers must be quench'd with some present practice. Bawd: ... so they must; for your bride goes to that with shame which is her way to go with warrant. Boult: Faith, some do, & some do not. But mistress, if I have bargain'd for the joint — Bawd: Thou mayst cut a morsel off the spit? ... Who should deny it? ... Mar.: If fires be hot, knives sharp, or waters deep, / Untied ~~shall~~ I still my virgin ~~knot~~ keep....



Sc. vi 1401

Bawd: Fie, fie upon her! she's able to freeze the god Priapus & undo a whole generation ... Boult: Faith, I must ravish her, or she'll disfurnish us of all our cavaliers & make our swearers priests. .. I am glad to see your Honour in good health. Lysimachus: You may so; 'tis the better for you that your regular visitors resorters stand upon sound legs. How now, wholesome iniquity? Have you that a man may deal withal & defy the surgeon? ...1402 Pray you, without any more virginal fencing, will you use him kindly? ... My lord, she's not framed pac'd yet. Boult: ... she sent him away as cold as a snowball; saying his prayers too. 1403 Bawd: Boult, take her away; use her at thy pleasure. Crack the glass of her virginity & make the rest malleable. Boult: An if she were a thornier piece of ground than she is, she shall be ploughed

Act V.

Sc. i 1405

Pericles: ... yet thou Marina dost look / Like Patience gazing on kings' graves & smiling / Extremity out of action act.

Venus & Adonis

1453

To the Right Honourable Henry Wriothesley: But if the first heir of my invention prove deformed, I shall be sorry it had so noble a godfather...

[Venus]: "... / Here come & sit, where never serpent hisses, / And being set, I'll smother thee with kisses, // And yet not cloy thy lips with loath'd satiety, / But rather famish them amid their plenty, / Making them red & pale with fresh variety — / Ten kisses short as one, one long as twenty. / ..." // ... // .. / She red & hot as coals of glowing fire, / He red for shame, but frosty in desire, // ... / Backward she push'd him, as she would be thrust, // And govern'd

*cf Marino, L'Adone, VIII. 148 (日札第七三八則)
**cf Ellen Terry: "Do you know, I have no weight on the stage: unless I have heavy robes I can't keep on the ground" (Ellen Terry & Bernard Shaw: A Correspondence, ed. Christopher St John, p. XLII); Shaw: "Mrs Pat said that Duse has leaden feet & that the perfect people walked on air, like Ellen Terry" (p. 449).

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him in strength, though not in lust. || ... || ... | He saith she is immodest, blames her miss; | What follows more she murthers with a kiss. || ... || 1454 ... | "Look in mine eyeballs, there thy beauty lies. | Then why not lips on lips, since eyes in eyes? || ... | Be bold to play; our sport is not in sight. | These blue-vein'd violets whereon we lean | Never can blab, nor know not what we mean.* || ... || Were I hard-favour'd, foul, or wrinkled old, | Ill-nurtur'd, crooked, churlish, harsh in voice, | O'erworn, despised, rheumatic, & cold, | Thick-sighted, barren, lean & lacking juice, | Then mightst thou, for then I were not for thee: | But having no defects, why dost abhor me? || ... | 1455 My smooth moist hand, were it with thy hand felt, | Would in thy palm dissolve or seem to melt. || Bid me discourse, I will enchant thine ear, | Or, like a fairy, trip upon the green, | Or, like a nymph, with long dishevelled hair, | Dance on the sands, & yet no footing seen.** | Love is a spirit all compact of fire, | Not gross to sink, but light, & will aspire. || Witness this primrose bank whereon I lie; | These forceless flowers like sturdy trees support me. | ... || Is thine own heart to thine own face affected, | Can thy right hand seize love upon thy left? | Then woo thyself, be of thyself rejected; | Steal thine own freedom, & complain on theft. | Narcissus so himself himself forsook, | And died to kiss his shadow in the brook. || ... || ... | Give me one kiss, I'll give it thee again, | And one for int'rest, if thou wilt have twain. || Fie, liveless picture, cold & senseless stone, | Well-painted idol, image dull & dead, | Statue contenting but the eye alone, | Thing like a man, but of no woman bred! | ..." || ... || 1456 At this Adonis smiles as in disdain, | That in each cheek appears a pretty dimple. | Love made those hollows, if himself were slain, | He might be buried in a tomb so simple, | Foreknowing well,

* Art excelling Nature.

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if there he came to lie, / Why, there Love liv'd, & there he could not lie. // These lovely caves, these round enchanting pits, / Open'd their mouths to swallow Venus liking. / Being mad before, how doth she now for wits? / Struck dead at first, what needs a second striking? / ... // ... // [Adonis's jennet] Look, when a painter would surpass the life / In limning out a well-proportioned steed, / His art with nature's workmanship at strife, / As if the dead the living should exceed*— / ... // ... // 1457 O, what a war of looks was then between them, / Her eyes petitioners to his eyes suing! / His eyes saw her eyes as they had not seen them; / Her eyes wooed still, his eyes disdain'd the wooing; / And all this dumb play had his acts made plain / With tears which Chorus-like her eyes did rain. // Full gently now she takes him by the hand, / A lily prison'd in a jail of snow, / Or ivory in an alabaster band— / So white a friend engirts so white a foe. / This beauteous combat, wilful & unwilling, / Showed like two silver doves that sit a-billing. // ... // "For shame!" he cries. "Let go, & let me go! / My day's delight is past, my horse is gone, / And 'tis your fault I am bereft him so. / I pray you hence, & leave me here alone; / For all my mind, my thought, my busy care / Is how to get my palfrey from the mare." // Thus she replies: "Thy palfrey, as he should, / Welcomes the warm approach of sweet desire. / 1458 Affection is a coal that must be cool'd; / Else, suffer'd, it will set the heart on fire. / The sea hath bounds, but deep desire hath none; / Therefore no marvel though thy horse be gone. // How like a jade he stood, tied to the tree, / Servilely master'd with a leathern rein! / But when he saw his love, his youth's fair fee, / He held such petty bondage in disdain, / ... // / Let me

excuse thy courser, gentle boy; / And learn of him, I heartily beseech thee, / To
take advantage on presented joy. / Though I were dumb, yet his proceedings,
teach thee. / ..." // "I know not love," quoth he, "nor will not know it, /
Unless it be a boar, & then I chase it. / ... // ... // You hurt my hand with
wringing. Let us part, / And leave this idle theme, this bootless chat. /
..." // "What! Canst thou talk?" quoth she. "Hast thou a tongue? /
O, would thou hadst not, or I had no hearing! / Thy mermaid's voice
hath done me double wrong; / I had my load before, now press'd with
bearing: / Melodious discord, heavenly tune harsh sounding, / Ear's deep-sweet music, & heart's deep-sore wounding. // Had I no eyes but
ears, my ears would love / That inward beauty & invisible; / Or were I
deaf, thy outward parts would move / Each part in me that were but
sensible. / Though neither eyes nor ears, to hear nor see, / Yet should I
be in love by touching thee.* // Say that the sense of feeling were bereft
me, / And that I could not see, nor hear, nor touch, / And nothing but
the very smell were left me, / Yet would my love to thee be still as
much; / For from the stillitory of thy face excelling / Comes breath perfum'd that breedeth love by smelling. // But, O, what banquet wert
thou to the taste, / Being nurse & feeder of the other four! / ... //
[Venus feigns to faint] ... // ... / 1459 For on the grass she lies as she were
slain / Till his breath breatheth life in her again. // He wrings her nose, he
strikes her on the cheeks, / He bends her fingers, holds her pulses hard, / He
chafes her lips: a thousand ways he seeks / To mend the hurt that his

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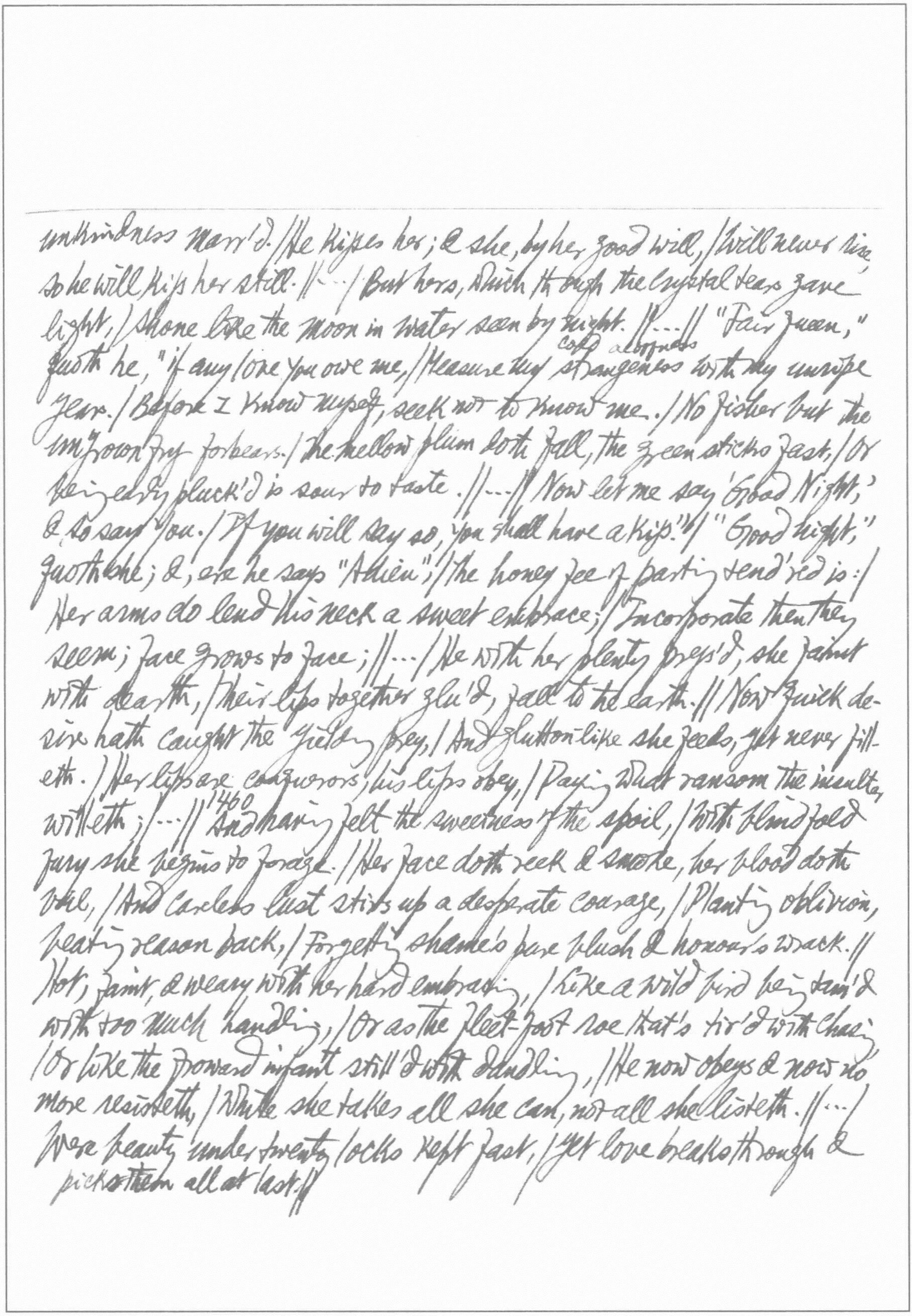
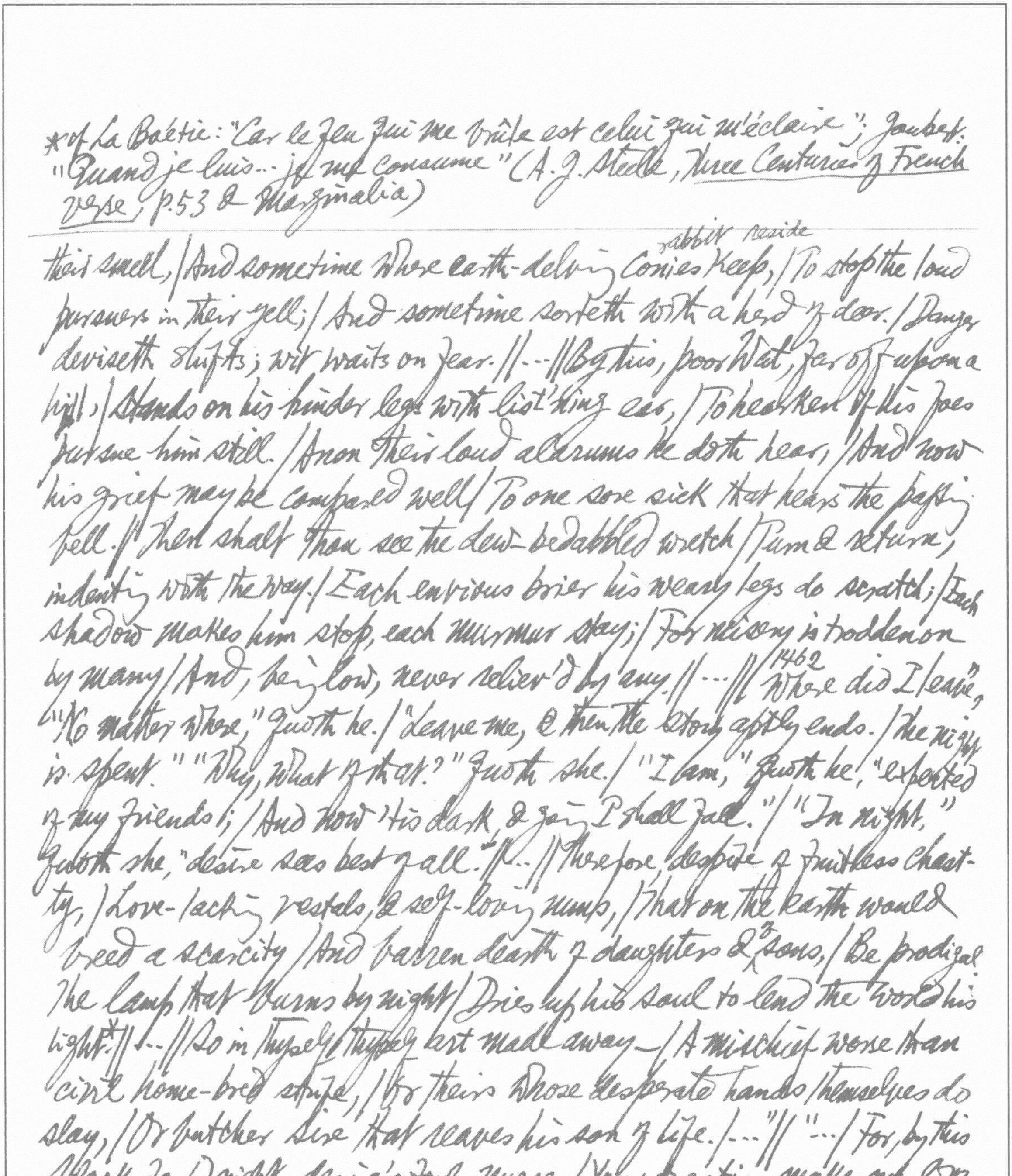
* Metaphysical subtlety.



unkindness marr'd. / He kisses her; & she, by her good will, / Will never rise so he will kiss her still. // ... / But hers, which through the crystal tears gave light, / Shone like the moon in water seen by night. // ... // "Fair queen," quoth he, "if any love you owe me, / Measure my cold aloofness strangeness with my unripe years. / Before I know myself, seek not to know me. / No fisher but the ungrown fry forbears. / The mellow plum doth fall, the green sticks fast, / Or being early pluck'd is sour to taste. // ... // Now let me say 'Good Night,' & so say you. / If you will say so, you shall have a kiss." // "Good night," quoth she; &, ere he says "Adieu," / The honey fee of parting tend'red is: / Her arms do lend his neck a sweet embrace; / Incorporate then they seem; face grows to face; // ... / He with her plenty press'd, she faint with dearth, / Their lips together glu'd, fall to the earth. // Now quick desire hath caught the yielding prey, / And glutton-like she feeds, yet never filleth. / Her lips are conquerors, his lips obey, / Paying what ransom the insulter willeth; / ... // 1460 And having felt the sweetness of the spoil, / With blindfold fury she begins to forage. / Her face doth reek & smoke, her blood doth boil, / And careless lust stirs up a desperate courage, / Planting oblivion, beating reason back, / Forgetting shame's pure blush & honour's wrack. // Hot, faint, & weary with her hard embracing, / Like a wild bird being tam'd with too much handling, / Or as the fleet-foot roe that's tir'd with chasing / Or like the froward infant still'd with dandling, / He now obeys & now no more resisteth, / While she takes all she can, not all she listeth. // ... / Were beauty under twenty locks kept fast, / Yet love breaks through & picks them all at last. //

…// …/She sinketh down, still hanging by his neck, /He on her belly falls, she on her back. //Now is she in the very lists of love, /Her champion mounted for the hot encounter. /All is imaginary she doth prove, /He will not manage her, although he mount her; /That worse than Tantalus' is her annoy, /To clip (embrace) Elysium & to & lack her joy. //Even so poor birds, deceiv'd with painted grapes, /Do surfeit by the eye & pine the maw; /Even so she languisheth in her mishaps /As those poor birds that helpless berries saw. /The warm effects which she in him finds miſsing /She seeks to kindle with continual kiſsing. //But all in vain. Good queen, it will not be! /She hath aſsay'd as much as may be prov'd. //Her pleading hath deserv'd a greater fee: /She's Love, she loves, & yet she is not lov'd. /"Fie, fie!" he says. "You crush me; let me go! /You have no reason to withhold me so." //… //[146] "This sour informer, this bate (debate)-breeding spy, /This canker that eats up Love's tender spring, /This carry-tale, diſsentious Jealousy /That some time ~~and~~ true news, sometime false doth bring, /… //… /And fear doth teach it (=my heart) divination. /I prophesy thy death, my living sorrow, /If thou encounter with the boar tomorrow. //But if thou needs wilt hunt, be rul'd by me: /~~Be~~ Uncouple at the timorous flying hare, /Or at the fox which lives by subtlety, /Or at the roe which no encounter dare. /…//And when thou hast on foot the purblind hare, /Mark the poor wretch to overshoot his troubles, /How he outruns the wind, & with what care /He cranks & croſses with a thousand doubles. /…//Sometimes he runs among a flock of sheep, /To make the cunning hounds mistake



their smell, | And sometime where earth-delving $\overset{\text{rabbit}}{\text{Conies}}$ $\overset{\text{reside}}{\text{Keep}}$, | To stop the loud pursuers in their yell; | And sometime sorteth with a herd of deer. | Danger deviseth shifts; wit waits on fear. || ... || By this, poor Wat, far off upon a hill, | Stands on his hinder legs with list'ning ear, | To hearken if his foes pursue him still. | Anon their loud alarums he doth hear, | And now his grief may be compared well | To one sore sick that hears the passing bell. || Then shalt thou see the dew-bedabbled wretch | Turn & return, indenting with the way. | Each envious brier his weary legs do scratch; | Each shadow makes him stop, each murmur stay; | For misery is trodden on by many | And, being low, never reliev'd by any. || ... || ^{1462} Where did I leave?" "No matter where," quoth he. | "Leave me, & then the story aptly ends. | The night is spent." "Why, what of that?" quoth she. | "I am," quoth he, "expected of my friends; | And now 'tis dark, & going I shall fall." | "In night," quoth she, "desire sees best of all." || ... || Therefore, despite of fruitless chastity, | Love-lacking vestals, & self-loving nuns, | That on the earth would breed a scarcity | And barren dearth of daughters & of sons, | Be prodigal: The lamp that burns by night | Dries up his soul to lend the world his light.* || ... || So in thyself thyself art made away — | A mischief worse than civil home-bred strife, | Or theirs whose desperate hands themselves do slay, | Or butcher sire that reaves his son of life. | ..." || "... | For, by this black-fac'd night, desire's foul nurse, | Your treatise makes me like you worse & worse. || ... | No, lady, no! My heart longs not to groan, | But soundly sleeps while it sleeps alone. || ... | You do it for increase.

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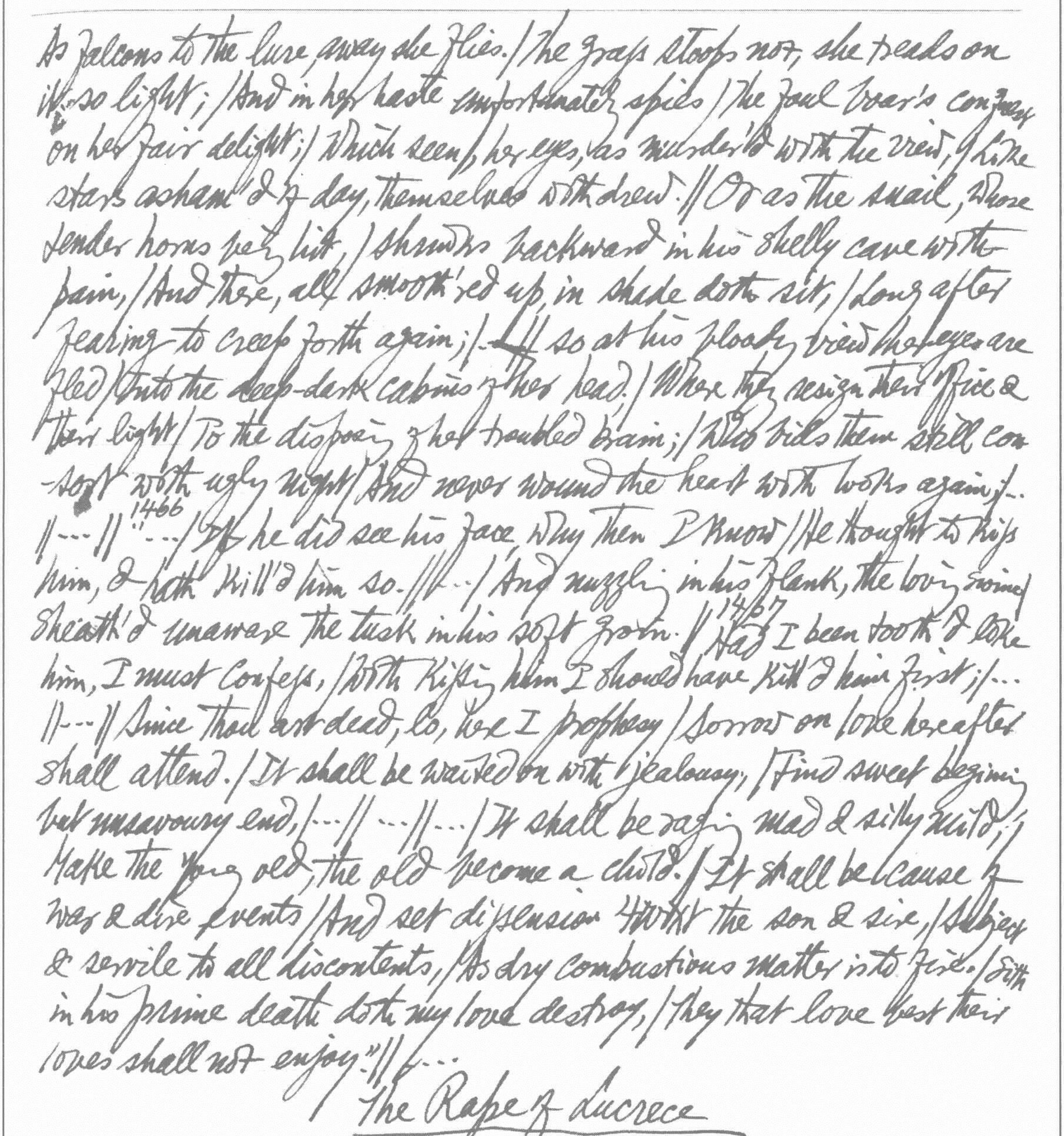
*cf La Boétie: "Car le feu qui me brûle est celui qui m'éclaire"; Joubert: "Quand je luis... je me consume" (A. J. Steele, *Three Centuries of French Verse*, p.53 & Marginalia)

*王質靈舒印事. 深目在[illegible]碧來往[illegible]瞳睛. 王通[illegible]史[illegible]. [illegible]隱求錄. 豈其
[illegible]量不了 *○ Cf. Edward Copleston's parody of a review of L'Allegro: "Would
not, we may ask, the rain from these ladies' ~~eyes~~ bright eyes rather tend to dim
their lustre?" (Advice to a Young Reviewer, Reprint, p. 20)

O strange excuse, / When reason is the bawd to lust's abuse! // Call it not
love, for Love to heaven is fled / Since sweating Lust on earth usurp'd
his name; / ... // 1463 ... / Love surfeits not, Lust like a glutton dies; / Love is
all truth, Lust full of forged lies. // ... // Mine ears, that to your wanton
talk attended, / Do burn themselves for having so offended." // ... // ... / "Ay
me!" she cries, & twenty times, "Woe, woe!" / And twenty echoes twenty
times cry so. // ... // Her song was tedious & outwore the night, / For lovers'
hours are long, though seeming short. / If pleas'd themselves, others, they
think, delight / In such-like circumstance, with such-like sport. / Their
copious stories, oftentimes begun, / End without audience & are never done. // ... //
1464 O how her eyes & tears did lend & borrow, / Her eyes seen in the tears,
tears in her eye! / 1465 Both crystals, where they view'd each other's sorrow*○ —, /
Sorrow that friendly sighs sought still to dry; / ... // Variable passions
throng her constant woe, / As striving who should best become her grief. /
All entertain'd, each passion labours so / That every present sorrow seemeth
chief, / But none is best. Then join they all together, / Like many clouds
consulting for foul weather.* // ... / For now reviving joy bids her rejoice /
And flatters her it [some huntsman's halloa] is Adonis' voice. // Whereat her
tears began to turn their tide, / Being prison'd in her eye like pearls in glass; /
... // O hard-believing love, how strange it seems / Not to believe, & yet
too credulous! / The weal & woe are both of them ~~credulous~~ extremes; /
Despair & hope makes thee ridiculous: / The one doth flatter thee in
thoughts unlikely, / In likely thoughts the other kills thee quickly. // ... //



As falcons to the lure, away she flies. / The grass stoops not, she treads on it so light; / And in her haste unfortunately spies / The foul boar's conquest on her fair delight; / Which seen, her eyes, as murder'd with the view, / Like stars asham'd of day, themselves withdrew. // Or as the snail, whose tender horns being hit, / Shrinks backward in his shelly cave with pain, / And there, all smooth'red up, in shade doth sit, / Long after fearing to creep forth again; /- So at his bloody view her eyes are fled / Into the deep-dark cabins of her head. / Where they resign their office & their light / To the disposing of her troubled brain; / Who bids them still consort with ugly night / And never wound the heart with looks again;/... //--- //1466--- / If he did see his face, why then I know / He thought to kiss him, & hath kill'd him so. //--- / And nuzzling in his flank, the loving swine / Sheath'd unaware the tusk in his soft groin. //1467 Had I been tooth'd like him, I must confess, / With kissing him I should have kill'd him first;/... //---// Since thou art dead, lo, here I prophesy / Sorrow on love hereafter shall attend. / It shall be waited on with jealousy, / Find sweet beginning but unsavoury end, /---// ---//--- / It shall be raging mad & silly mild, / Make the young old, the old become a child. / It shall be cause of war & dire events / And set dissension 'twixt the son & sire, / Subject & servile to all discontents, / As dry combustious matter is to fire. / Sith in his prime death doth my love destroy, / They that love best their loves shall not enjoy." // /...

The Rape of Lucrece

* cf supra p.24. ** cf supra ~~p.~~ 1263: in Decamerone, p.145 *** supra 1020

8 cf John Cleveland: "Upon Phillis walking in a Morning": "And he that for their / colour seeks / May find it vaulting in her cheeks, / Where roses mix — no civil war / Between her York & Lancaster" (Minor Caroline Poets, III, p.357) not to be dallied Tarquin's

1468 Haply the name of "chaste" unhap'ly set / This bateless edge on his keen appetite; /...||...||...1469 / His honour, his affairs, his friends, his state, / Neglected all, with swift intent he goes / To quench the coal which in his liver glows.* /...||...||-/ Teaching them thus to use it in the fight, / When shame assail'd, the red should fence the white. ||...|| This silent war of lilies & of roses8 / Which Tarquin view'd in her fair face's field, /...||1470/... Pure thoughts are dead & still, / While lust & murder wakes to stain & kill. ||...||.../ "As from this cold flint ~~I~~ I enforc'd this fire, / So Lucrece must I force to my desire." ||...||1474 "But if thou yield, I rest thy secret friend: / The fault unknown is as a thought unacted.** / A little harm done to a great good end / For lawful policy remains enacted, / The poisonous simple ~~is~~ sometimes is compacted / In a pure compound; being so applied, / His venom in effect is purified.*** ||...||1475.../ His ear her prayers admits, but his heart granteth / No penetrable entrance to her plaining. / Tears harden lust, though marble wear with raining. ||...||1476 "Have done," quoth he. "My uncontrolled tide / Turns not, but swells higher by this let. / Small lights are soon blown out; huge fires abide / And with the wind in greater fury fret. / The petty streams that pay a daily debt / To their salt sovereign with their fresh falls' haste, / Add to his flow, but alter not his taste." ||...|| This said, he sets his foot upon the light, / For light & lust are deadly enemies; / Shame folded up in blind concealing night, / When most unseen, then most doth tyrannize. |...||...||1483 For men have marble, women waxen minds, / And therefore are they form'd as marble will. / The weak oppress'd, th'impression of strange kinds / Is form'd in them by force, by fraud, or skill. / Then call them not the authors of their ill, / No more than wax shall be accounted evil / Wherein is stamp'd the semblance of a devil: // Their smoothness, like a goodly champain (level country) plain, / Lays open all the little worms that creep / In men, as in a rough-hewn grove, remain / Cave-keeping evils that obscurely sleep. / Through crystal walls each little mote will peep. / Though men can cover crimes with bold stern looks, / Poor women's faces are their own faults' books. // ... // Her maid is gone, and she prepares to write, / First hovering o'er the paper with her quill. / Conceit and grief an eager combat fight; / What wit sets down is blotted straight with will. / This is too curious good, this blunt and ill: / Much like a press of people at the door, / Throng her inventions, which shall go before. // ... / 1484 At last she calls to mind where hangs a piece / Of skilful painting, made for Priam's Troy, / Before the which is drawn the power of Greece, / For Helen's rape the city to destroy, / Threat'ning cloud-kissing Ilion with annoy; / Which the conceited painter drew so proud / As heaven, it seem'd, to kiss the turrets bow'd.* // A thousand lamentable objects there, / In scorn of nature, art gave liveless life. / Many a dry drop seem'd a weeping tear / Shed for the slaught'red husband by the wife. / The red blood reek'd, to show the painter's strife; / And dying eyes gleam'd forth their ashy lights, / Like dying coals burnt out in tedious nights. // ... / Such sweet observance in this work was had / That one might see those far-off eyes look sad. // ... / 1485 Which heartless peasants did so well resemble / That one would swear he saw them quake and tremble. // In Ajax and Ulysses, O, what art / Of physiognomy might one behold! / The face of either cipher'd

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* Cf Il Penseroso: "To behold the wandering moon, / Riding near her highest noon, / Like one that had been led astray / Through the heaven's wide pathless way, / And oft, as if her head she bowed, / Stooping through a fleecy cloud"; Comus: "/ -- & thou, fair moon, / ... / Stoop thy pale visage through an amber cloud."

* cf The Winter's Tale, V.ii (supra p. 467); cf Purgatorio, X.58-60. [illegible]
** cf Pliny, Nat. Hist., XXXV.36 on Timanthes: "intelligitur plus semper quam pingitur." 第七十二則 Lamb: "The [illegible] characters of Hogarth [illegible] the [illegible] a Poesis of the Pictures" (in Lamb (The Works of Charles & Mary Lamb, ed. E.V. Lucas, I.74) *** cf Il Decamerone, III.8 (p. 219).

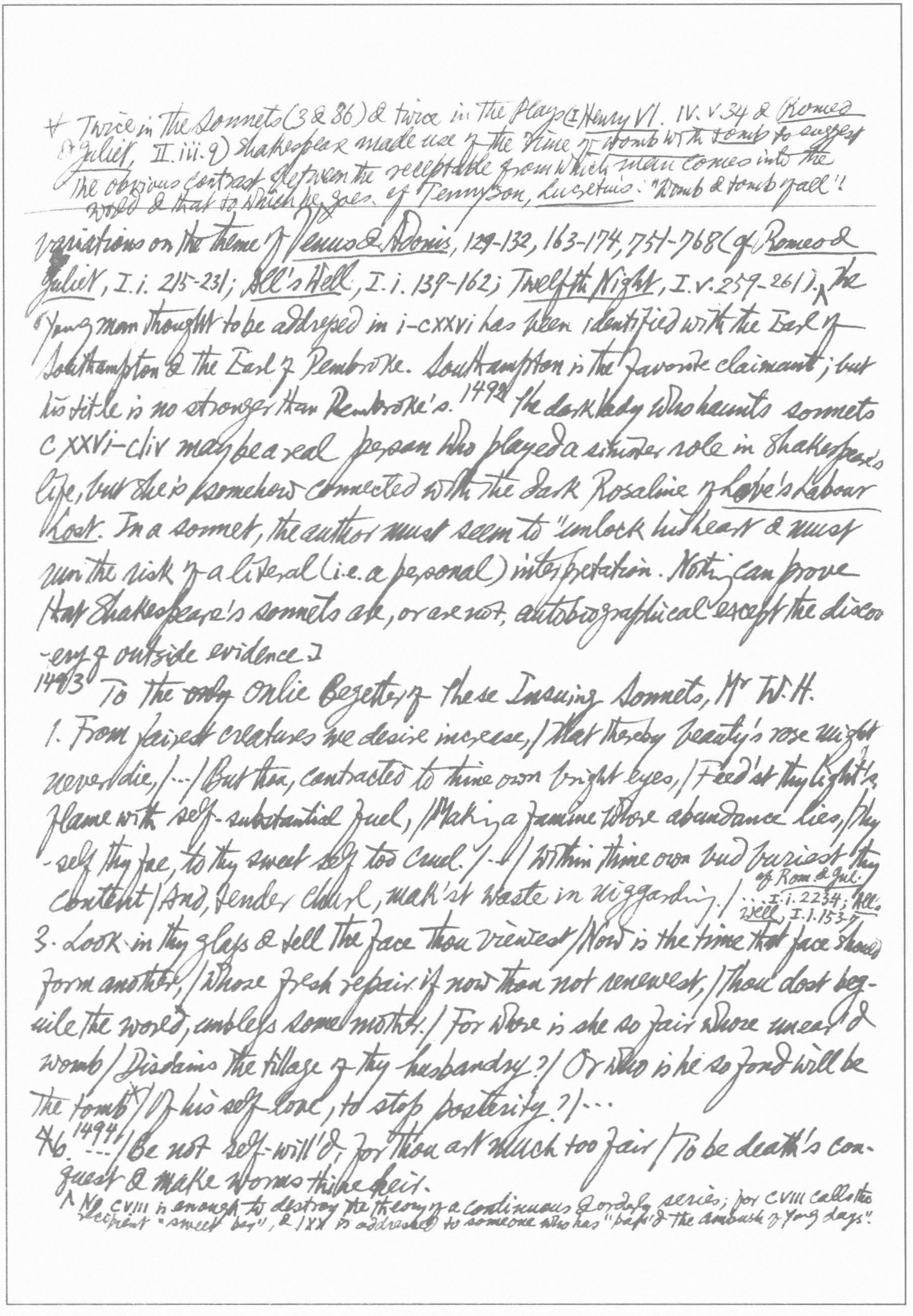
either's heart; / Their face their manners most expressly told: / ... // These pleading Might / You see grave Nestor stand, / ... / In speech it seem'd his beard, all silver white, / Wagg'd up & down, & from his lips did fly / Thin winding breath, which purl'd up to the sky. // About him were a press of gaping faces / Which seem'd to swallow up his sound advice, / ... / Some high, some low — the painter was so nice. / The scalps of many, almost hid behind, / To jump up higher seem'd, to mock the mind. //*// For much imaginary work was there; / Conceit deceitful, so compact, so kind, / That for Achilles' image stood his spear, / Grip'd in an armed hand; himself behind / Was left unseen, save to the eye of the mind: / A hand, a foot, a face, a leg, a head / Stood for the whole to be imagined.** // ... // 1488 "O, teach me how to make my own excuse! / Or (at the least) this refuge let me find: / Though my gross blood be stain'd with this abuse, / Immaculate & spotless is my mind; / That was not forc'd; that never was inclin'd / To accessary yieldings, but still pure / Doth in her poison'd closet yet endure."*** // ... // 1489 ... / The murd'rous knife, & as it left the place, / Her blood, in poor revenge, held it in chase; // ... // 1490 [Brutus:] "Why, Collatine, is woe the cure for woe? / Do wounds help wounds, or grief help grievous deeds? / Is it revenge to give thyself a blow / For his foul act by whom thy fair wife bleeds? / Such childish humour from weak minds proceeds: / Thy wretched wife mistook the matter so, / To slay herself, that should have slain her foe." // ...

Sonnets

8 Virgil's lines in Ecl. II.17-8 ("O formose puer, nimium ne crede colori: / Alba ligustra cadunt, vaccinia nigra leguntur") illustrating the superiority of black to white by examples of all sorts of things.

1491

[The first 17 sonnets form a group by themselves. They sound like merely fancy]
8 H.K. Pooler in his ed. of the Sonnets suggests that S. probably took a hint from Barnfield's The Affectionate Shepherd, in which B. praises the beauty of the boy Ganymede, advises him to marry because beauty is perishable, & laments that he has a rival in a woman. B. expands into 16 stanzas



X Twice in the Sonnets (3 & 86) & twice in the Plays (I Henry VI. IV.v.34 & Romeo & Juliet, II.iii.9) Shakespeare made use of the rime of womb with tomb to suggest the obvious contrast between the receptacle from which man comes into the world & that to which he goes. cf Tennyson, Lucretius: "Womb & tomb of all"!

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variations on the theme of Venus & Adonis, 129-132, 163-174, 751-768 (cf Romeo & Juliet, I.i. 215-231; All's Well, I.i. 139-162; Twelfth Night, I.v. 259-261). ^ The young man thought to be addressed in i-cxxvi has been identified with the Earl of Southampton & the Earl of Pembroke. Southampton is the favorite claimant; but his title is no stronger than Pembroke's.[1492] The dark lady who haunts sonnets cxxvi-cliv may be a real person who played a sinister role in Shakespeare's life, but she is somehow connected with the dark Rosaline of Love's Labour Lost. In a sonnet, the author must seem to "unlock his heart & must run the risk of a literal (i.e. a personal) interpretation. Nothing can prove that Shakespeare's sonnets are, or are not, autobiographical except the discovery of outside evidence.]

[1493] To the ~~only~~ Onlie Begetter of these Insuing Sonnets, Mr W.H.

1. From fairest creatures we desire increase, / That thereby beauty's rose might never die, / ... / But thou, contracted to thine own bright eyes, / Feed'st thy light's flame with self-substantial fuel, / Making a famine where abundance lies, / Thyself thy foe, to thy sweet self too cruel. / ... / Within thine own bud buriest thy content / And, tender churl, mak'st waste in niggarding. / ... cf Rom. & Jul. I.i.2234; All's Well, I.i.153-7

3. Look in thy glass & tell the face thou viewest / Now is the time that face should form another, / Whose fresh repair if now thou not renewest, / Thou dost beguile the world, unbless some mother. / For where is she so fair whose unear'd womb / Disdains the tillage of thy husbandry? / Or who is he so fond will be the tomb X / Of his self-love, to stop posterity? / ...

46.[1494] ... / Be not self-will'd, for thou art much too fair / To be death's conquest & make worms thine heir.

^ No CVIII is enough to destroy the theory of a continuous & orderly series; for CVIII calls the recipient "sweet boy", & LXX is addressed to someone who has "pass'd the ambush of young days".

* Cf. No. 136; cf. Hero & Leander, I. 255: "One is no number, maids are nothing then / Without the sweet society of men"; Drummond, Kisses Desired: "Poor one no number is". Macrobius, Comm. in Somn. Scip., II. ii: "Sicut punctum non est sed ex se facit corpora, ita monas numerus esse non dicitur sed origo numerorum." (Thomas Whittaker, Macrobius ~~gw~~ p. 60, gives I. 6.7 as the source)

8. Music to hear, why hear'st thou music sadly? / Sweets with sweets war not, joy delights in joy. / Why lov'st thou that which thou receiv'st not gladly / Or else receiv'st with pleasure thine annoy? / … / Whose speechless song, being many, seeming one, sings this to thee: "Thou single will prove none".*

11. She (→Nature) carv'd thee for her seal, & meant thereby / Thou shouldst print more, not let that copy die.

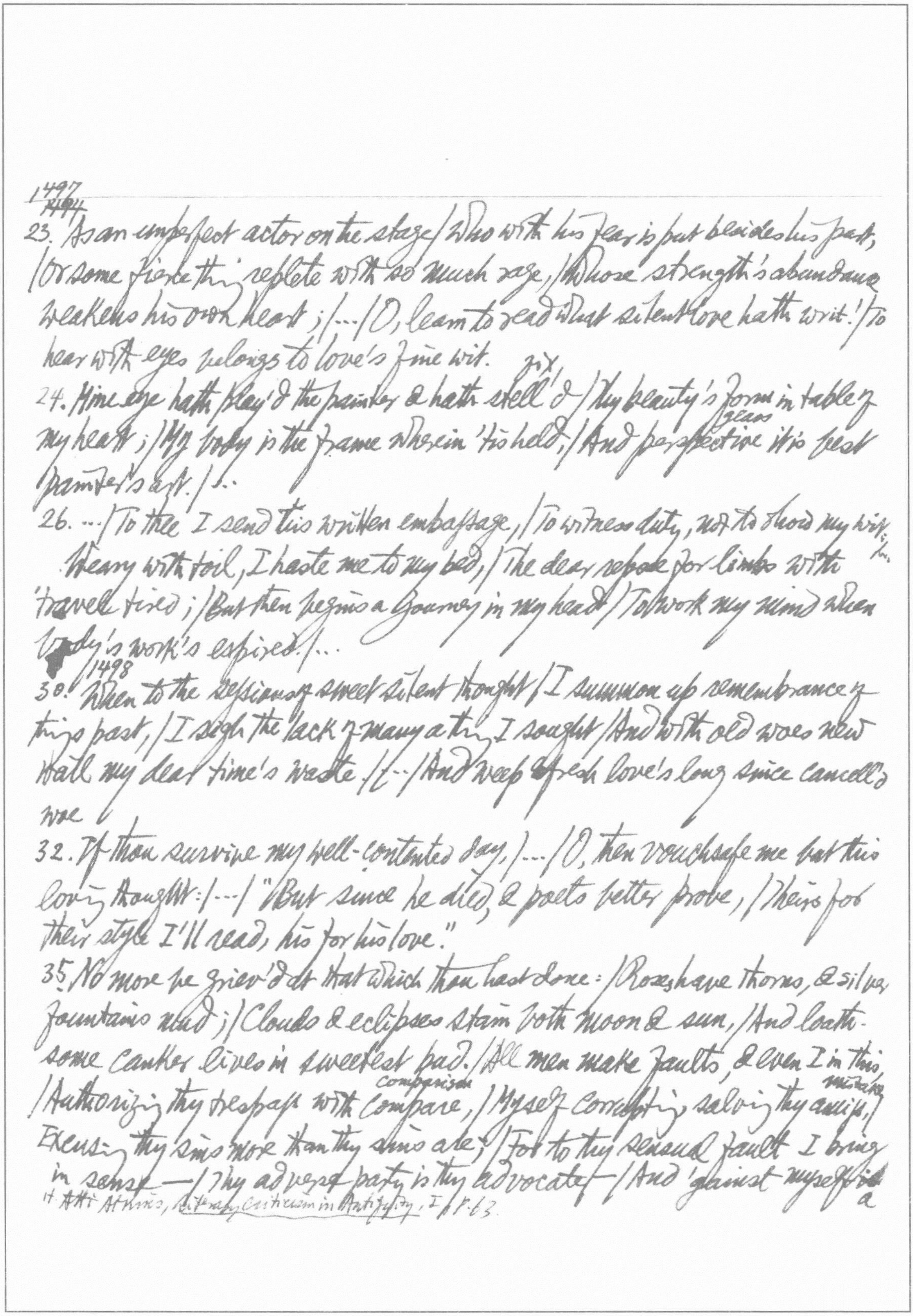
17. Who will believe my verse in time to come / If it were fill'd with your most high deserts? / Though yet, heaven knows, it is but as a tomb / Which hides your life & shows not half your parts. / 1496 If I could write the beauty of your eyes / And in fresh numbers number all your graces, / The age to come would say, "This poet lies! / Such heavenly touches ne'er touch'd earthly faces." / … / But were some child of yours alive that time, / You should live twice — in it, & in my rhyme.

18. / So long as men can breathe or eyes can see, / So long lives this, & this gives life to thee.

19. Devouring Time, blunt thou the lion's paws / And make the earth devour her own sweet brood; / Pluck the keen teeth from the fierce tiger's jaws / And burn the long-liv'd phoenix in her blood; / … / O, carve not with thy hours my love's fair brow, / Nor draw no lines there with thine antique pen! / … / Yet do thy worst, old Time! Despite thy wrong, / My love shall in my verse ever live young.**

22. My glass shall not persuade me I am old / So long as youth & thou are of one date; / But when in thee time's furrows I behold, / Then look I death my days should expiate. / For all that beauty that doth cover thee / Is but the seemly raiment of my heart, / Which in thy breast doth live, as thine in me. / How can I then be elder than thou art? / …

** Cf. No. 55. See Sidney Lee, French Renaissance in England, pp. 276–8) on "The Poetic vaunt of immortality" (Marginalia to G.W.



1497
~~1494~~

23. As an unperfect actor on the stage / Who with his fear is put besides his part,
/ Or some fierce thing replete with so much rage, / Whose strength's abundance
weakens his own heart; / ... / O, learn to read what silent love hath writ! / To
hear with eyes belongs to love's fine wit.

fix
24. Mine eye hath play'd the painter & hath stell'd / Thy beauty's form in table of
glass
my heart; / My body is the frame wherein 'tis held, / And perspective it is best
painter's art. / ...

26. ... / To thee I send this written embassage, / To witness duty, not to show my wit;
Weary with toil, I haste me to my bed, / The dear repose for limbs with
travel tired; / But then begins a journey in my head / To work my mind when
body's work's expired. / ...

1498
30. When to the sessions of sweet silent thought / I summon up remembrance of
things past, / I sigh the lack of many a thing I sought / And with old woes new
wail my dear time's waste. / ... / And weep afresh love's long since cancell'd
woe

32. If thou survive my well-contented day, / ... / O, then vouchsafe me but this
loving thought: / ... / "But since he died, & poets better prove, / Theirs for
their style I'll read, his for his love."

35. No more be griev'd at that which thou hast done: / Roses have thorns, & silver
fountains mud; / Clouds & eclipses stain both moon & sun, / And loath-
some canker lives in sweetest bud. / All men make faults, & even I in this,
comparison [illegible]
/ Authorizing thy trespass with compare, / Myself corrupting, salving thy amiss, /
Excusing thy sins more than thy sins are; / For to thy sensual fault I bring
in sense — / Thy adverse party is thy advocate / And 'gainst myself a

H. ~~Atti~~ Atkins, *Literary Criticism in Antiquity*, I, p. 63.

lawful plea commence. / Such civil war is in my love & hate / That I an accessary
needs must be / To that sweet thief which sourly robs from me.
38. ... / Be thou the tenth Muse, ten times more in worth / Than those old
nine which rhymers invocate; /
39. ... / What can mine own praise to mine own self bring? / And what is't
but mine own when I praise thee? / Even for this let us divided live / And our
dear love lose name of single one, / That by this separation I may give / That
due to thee which thou deserv'st alone. / ...
41.^{1500} Those pretty wrongs that liberty commits / When I am sometime absent from
thy heart, / Thy beauty & thy years full well befits, / For still temptation follows
where thou art. / Gentle thou art, & therefore to be won; / Beauteous thou art, there-
fore to be assailed; / And when a woman woos, what woman's son / Will sourly
leave her till she have prevailed? / Ay me! ... / ... / Where thou art forc'd to
break a twofold truth — / Hers, by thy beauty tempting her to thee, / Thine, by
thy beauty being false to me.
42. That thou hast her, it is not all my grief, / And yet it may be said I lov'd
her dearly; / That she hath thee is of my wailing chief, / A loss in love that touches
me more nearly. / ... / If I lose thee, my loss is my love's gain, / And losing
her, my friend hath found that loss: / Both find each other, & I lose both twain, /
And both for my sake lay on me this cross. / But here's the joy — my friend &
I are one. / Sweet flattery! then she loves but me alone.
52.^{1502} So am I as the rich whose blessed key / Can bring him to his sweet up-
locked treasure, / The which he will not ev'ry hour survey, / For blunting

the fine point of seldom pleasure.* / Therefore are feasts so solemn & so rare, / Since, seldom coming, in the long year set, / Like stones of worth they thinly placed are, / Or captain jewels in the carcanet. / ... / Blessed are you, whose worthiness gives scope, / Being had, to triumph, being lack'd, to hope.

54. ... / [The canker blooms] Die to themselves. Sweet roses do not so: / Of their sweet deaths are sweetest odours made. / ...

55. Not marble nor the gilded monuments / Of prince shall outlive this pow'rful rhyme; / ... / 'Gainst death & all oblivious enmity / Shall you pace forth; ...

57. Being your slave, what should I do but tend / Upon the hours & times of your desire? / I have no precious time at all to spend, / Nor services to do, till you require. / Nor dare I chide the world-without-end hour / Whilst I, my sovereign, watch the clock for you, / Nor think the bitterness of absence sour / When you have bid your servant once adieu. / Nor dare I question with my jealous thought / Where you may be, or your affairs suppose, / But, like a sad slave, stay & think of nought / Save, where you are how happy you make those. / So true a fool is love that in your will, / Though you do anything, he thinks no ill.

1503)
63. Against my love shall be as I am now, / With Time's injurious hand crush'd & o'erworn; / ... / For such a time do I now fortify / Against confounding age's cruel knife, / That he shall never cut from memory / My sweet love's beauty, though my lover's life. / His beauty shall in these black lines be seen, / And they shall live, & he in them still green.

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*cf Montaigne, *Essais*, I.42 (Pléiade, pp. 262-3) *of Hamlet's famous soliloquy.

1504

64. When I have seen by Time's fell hand defaced / The rich proud cost of outworn buried age; / When sometime lofty towers I see down rased, / And brass eternal slave to mortal rage; / When I have seen the hungry ocean gain / Advantage on the kingdom of the shore, / And the firm soil win of the wat'ry main, / Increasing store with loss, & loss with store; / ...

65. Since ~~by~~ brass, nor stone, nor earth, nor boundless sea, / But sad mortality o'ersways their power, / How with this rage shall beauty hold a plea, / Whose action is no stronger than a flower? / ...

66.* Tir'd with all these, for restful death I cry: / As, to behold desert a beggar born, / And needy nothing trimm'd in jollity, / And purest faith unhappily forsworn, / And gilded honour shamefully misplac'd, / And maiden virtue rudely strumpeted, / ... / And art made tongue-tied by authority, / ... / And captive good attending captain ill. / ...

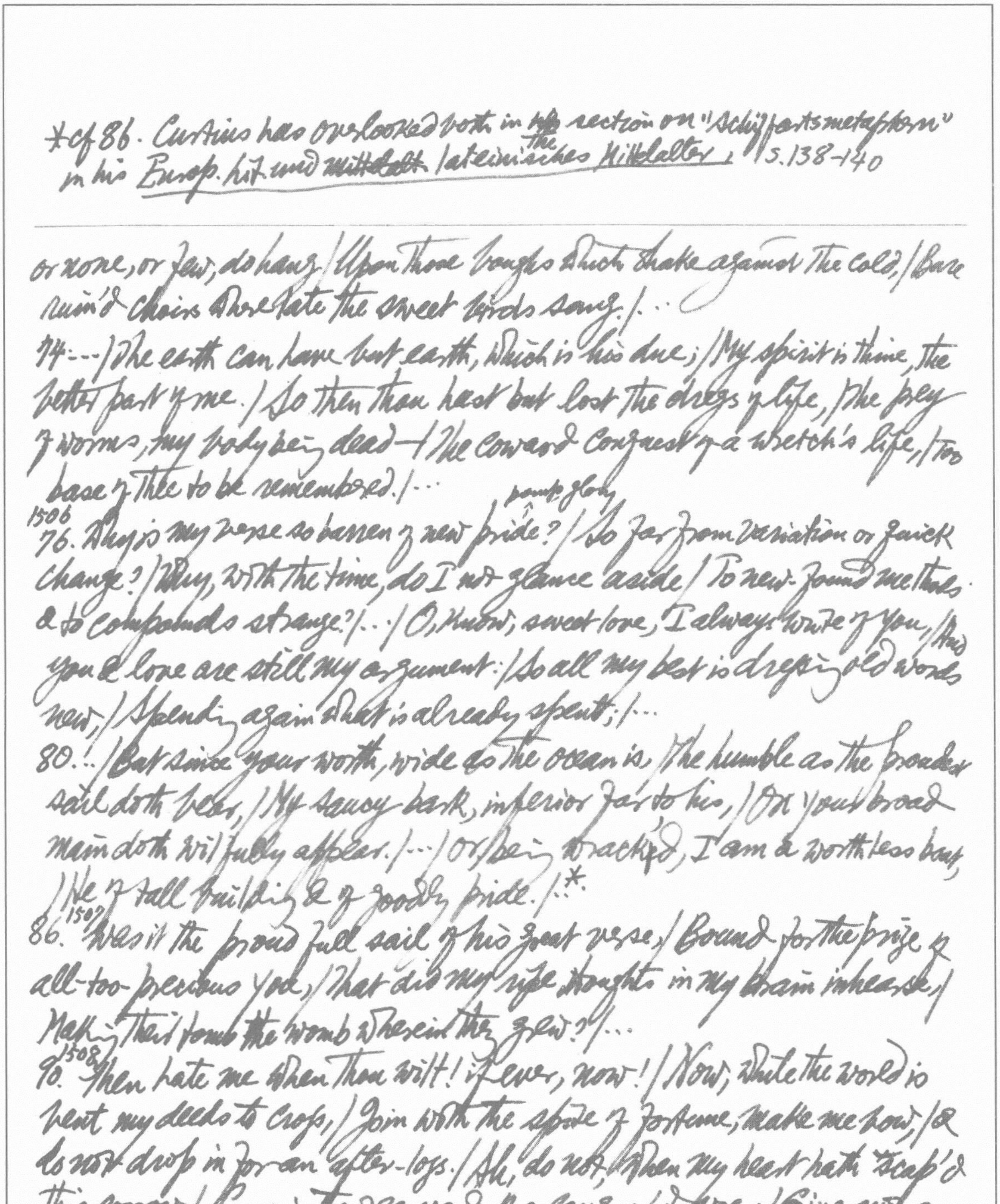
68. Thus is his cheek the map of days outworn, / ...

1505

70. That thou art blam'd shall not be thy defect, / For slander's mark was ever yet the fair; / The ornament of beauty is suspect, / A crow that flies in heaven's sweetest air. / ...

72. ... / Unless you would devise some virtuous lie, / To do more for me than mine own desert / And hang more praise upon deceased I / Than niggard truth would willingly impart. / O, lest your true love may seem false in this, / That you for love speak well of me untrue, / My name be buried where my body is, / And live no more to shame nor me nor you! / ...

73. That time of year thou mayst in me behold / When yellow leaves,



*cf 86. Curtius has overlooked both in ~~his~~ the section on "Schiffartsmetaphern"
in his Europ. Lit. und ~~Mittelalt~~ lateinisches Mittelalter, S.138-140

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or none, or few, do hang | Upon those boughs which shake against the cold, | Bare
ruin'd choirs where late the sweet birds sang. | ...
74: ... | The earth can have but earth, which is his due; | My spirit is thine, the
better part y me. | So then thou hast but lost the dregs y life, | The prey
y worms, my body being dead — | The coward conquest y a wretch's life, | Too
base y thee to be remembered. | ...
pomp, glory
1506
76. Why is my verse so barren y new pride? | So far from variation or quick
change? | Why, with the time, do I not glance aside | To new-found methods
& to compounds strange? | ... | O, know, sweet love, I always write y you, | And
you & love are still my argument: | So all my best is dressing old words
new, | Spending again what is already spent; | ...
80. ... | But since your worth, wide as the ocean is, | The humble as the proudest
sail doth bear, | My saucy bark, inferior far to his, | On your broad
main doth wilfully appear. | ... | Or, being wrack'd, I am a worthless boat,
| He y tall building & y goodly pride. | ...*
1507
86. Was it the proud full sail of his great verse, | Bound for the prize y
all-too-precious you, | That did my ripe thoughts in my brain inhearse, |
Making their tomb the womb wherein they grew? | ...
1508
90. Then hate me when thou wilt! if ever, now! | Now, while the world is
bent my deeds to cross, | Join with the spite y fortune, make me bow, | &
do not drop in for an after-loss. | Ah, do not, when my heart hath 'scap'd
this sorrow, | Come in the rearward y a conquer'd woe; | Give not a
windy night a rainy morrow, | To linger out a purpos'd ~~thro~~ overthrow.

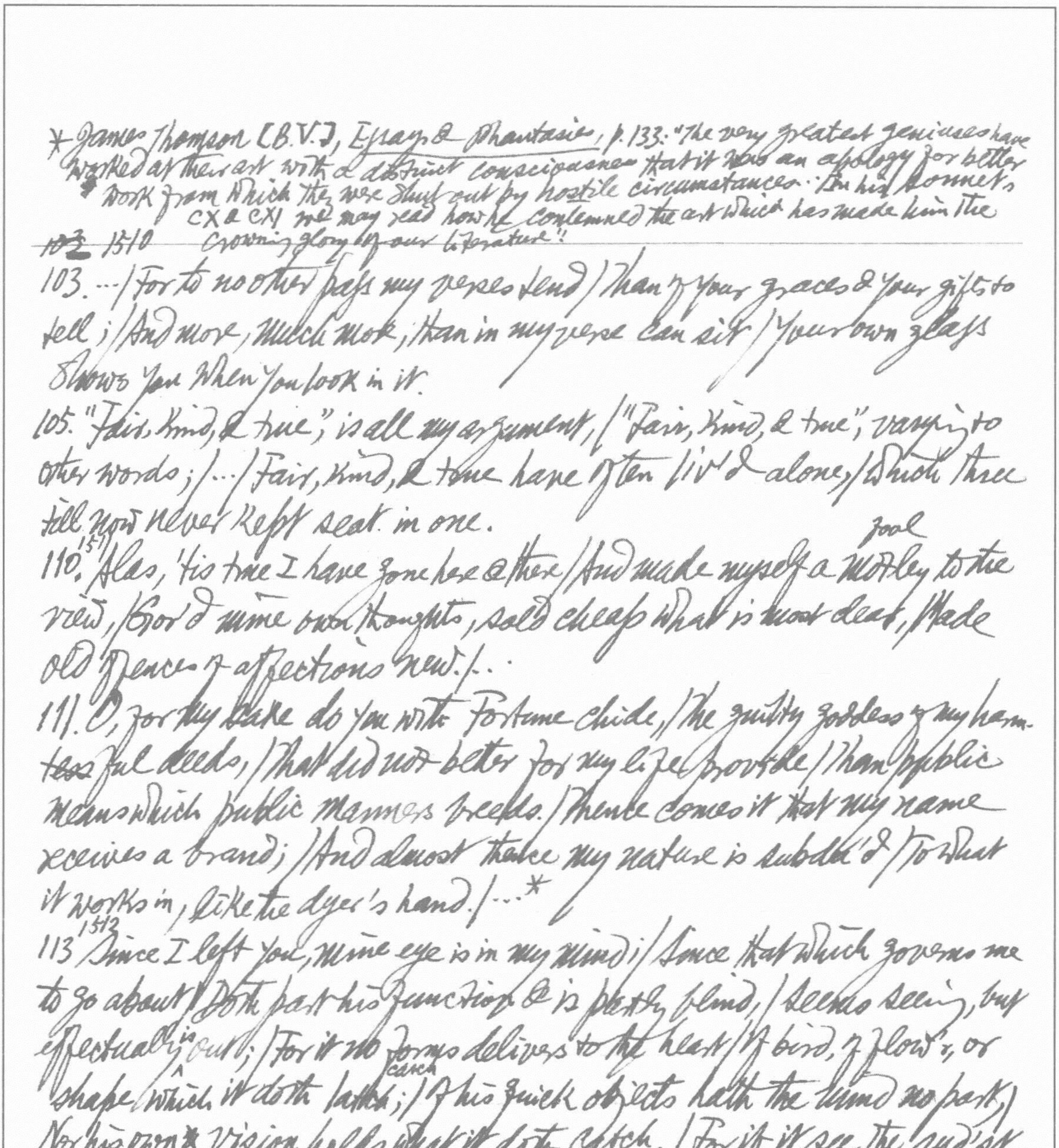
If thou wilt leave me, do not leave me last, / When other petty griefs have done their spite, / But in the onset come. So shall I taste / At first the very worst of fortune's might; / And other strains of woe, which now seem woe, / Compar'd with loss of thee will not seem so.

93. So shall I live, supposing thou art true, / Like a deceived husband; so love's face / May still seem love to me, though alter'd new— / Thy looks with me, thy heart in other place. / ... / Whate'er thy thoughts or thy heart's workings be, / Thy looks should nothing thence but sweetness tell. f...

94.¹⁵⁰⁹ They that have pow'r to hurt & will do none, / That do not do the thing they most do show, / Who, moving others, are themselves as stone, / Unmoved, cold, & to temptation slow— / They rightly do inherit heaven's graces / And husband nature's riches from expense; / They are the lords & owners of their faces, / Others but stewards of their excellence. / The summer's flow'r is to the summer sweet, / Though to itself it only live & die; / But if that flow'r with base infection meet, / The basest weed outbraves its dignity: / For sweetest things turn sourest by their deeds; / Lilies that fester smell / far worse than weeds.

95. ... / That tongue that tells the story of thy days / (Making lascivious comments on thy sport) / Cannot dispraise but in a kind of praise: / Naming thy name blesses an ill report. / ... / Take heed, dear heart, of this large privilege; / The hardest knife ill us'd doth lose his edge.

99. The forward violet thus did I chide: / Sweet thief, whence didst thou steal thy sweet that smells, / If not from my love's breath? ... / ... / The lily I condemned for thy hand; / ... / More flowers I noted, yet I none could see / But sweet or colour it had stol'n from thee.



* James Thomson [B.V.], *Essays & Phantasies*, p. 133: "The very greatest geniuses have worked at their art with a distinct consciousness that it was an apology for better work from which they were shut out by hostile circumstances. In his Sonnets CX & CXI we may read how he contemned the art which has made him the crowning glory of our literature".

~~102~~ 1510

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103. … / For to no other pass my verses tend / Than of your graces & your gifts to tell; / And more, much more, than in my verse can sit / Your own glass shows you when you look in it.

105. "Fair, kind, & true," is all my argument, / "Fair, kind, & true," varying to other words; / … / Fair, kind, & true have often liv'd alone, / Which three till now never kept seat in one.

fool

110.^{151} Alas, 'tis true I have gone here & there / And made myself a motley to the view, / Gor'd mine own thoughts, sold cheap what is most dear, / Made old offences of affections new. / …

111. O, for my sake do you with Fortune chide, / The guilty goddess of my harm-~~less~~ful deeds, / That did not better for my life provide / Than public means which public manners breeds. / Thence comes it that my name receives a brand; / And almost thence my nature is subdu'd / To what it works in, like the dyer's hand. / …*

113.^{1512} Since I left you, mine eye is in my mind; / Since that which governs me to go about / Doth part his function & is partly blind, / Seems seeing, but effectually is out; / For it no forms delivers to the heart / Of bird, of flow'r, or shape which it doth latch; / Of his quick objects hath the mind no part, / Nor his own* vision holds what it doth catch; / For if it see the rud'st or gentlest sight, / The most sweet favour or deformed'st creature, / The mountain or the sea, the day or night, / The crow or dove, it shapes them to your feature. / Incapable of more, replete with you, / My most true mind thus mak'th mine eye untrue.

*Cf. Sidney Lee, The French Renaissance in England, pp. 273-4 on the praise of darkness in Love's Labour's Lost, IV.iii. King: "By heaven, thy love [Rosaline] is black as ebony!" Berowne: "No face is fair that is not full so black!"; in Amadis Jamyn, Sonnets no. 95: "La modeste Vénus, la honteuse et la sage, / Estoit par les anciens toute peinte de noir" etc. cf. Ronsard: "Les Beautez qu'il voudroit à sa maîtresse": "Noir je veux l'oeil et brun le teint"

115: ... / But reckoning Time, whose million'd accidents / Creep in 'twixt vows & change decrees of kings, / Tan sacred beauty, blunt the sharp'st intents, / Divert strong minds to th' course of alt'ring things— / Alas, why, fearing of Time's tyranny, / Might I not then say "Now I love you best" / When I was certain o'er incertainty, / Crowning the present, doubting of the rest? / ...

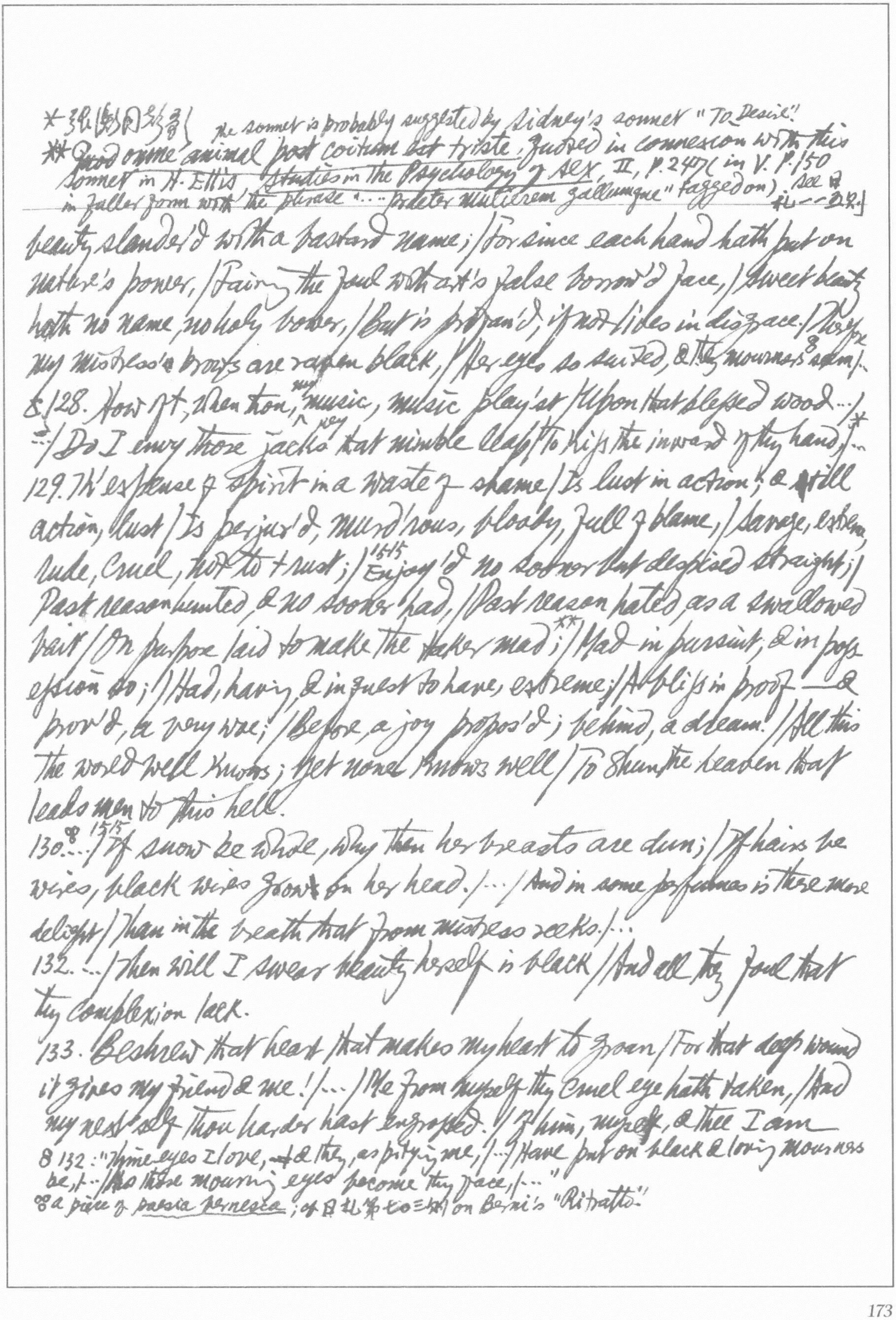
116. Let me not to the marriage of true minds / Admit impediments. Love is not love / Which alters when it alteration finds / Or bends with the remover to remove. / O, no! it is an ever-fixed mark / That looks on tempests & is never shaken; / ... / Love's not Time's fool ... / ... / If this be error, and upon me proved, / I never writ, nor no man ever loved.

1513
118. Like as, to make our appetites more keen, / With eager compounds we our palate urge; / As to prevent our maladies unseen, / We sicken to shun sickness when we purge: / Even so, being full of your ne'er-cloying sweetness, / To bitter sauces did I frame my feeding; / And, sick of welfare, found a kind of meetness / To be diseased ere that there was true needing. / Thus policy in love, t'anticipate / The ills that were not, grew to faults assured / And brought to medicine a healthful state / Which, rank of goodness, would by ill be cured / ...

121. 'Tis better to be vile than vile esteemed / When not to be receives reproach of being, / ...

1514
127. In the old age black was not counted fair, / Or if it were, it bore not beauty's name; / But now is black beauty's successive heir,* / And

(cf. Gustave Cohen, Ronsard, p. 66 quoting Jusserand; cf. Jusserand, A Lit. Hist. of the Eng. People II, pp. 385-6 on Jodelle); Fontenelle's poem "Brunettes sont l'écueil de votre espèce" cited in F. A. Paradis de Moncrif, Histoire des Chats, Lettre 9.



*張衡同聲歌} The sonnet is probably suggested by Sidney's sonnet "To Desire."
**Quod omne animal post coitum est triste, quoted in connexion with this
sonnet in H. Ellis, Studies in the Psychology of Sex, II, p. 247 (in V. p. 150
in fuller form with the phrase "... praeter mulierem gallumque" tagged on) see 日
札——三則]

beauty slander'd with a bastard name; / For since each hand hath put on
nature's power, / Fairing the foul with art's false borrow'd face, / Sweet beauty
hath no name, no holy bower, / But is profan'd, if not lives in disgrace. / Therefore
my mistress' brows are raven black, / Her eyes so suited, & they mourners8 seem /...
8 128. How oft, when thou, ^my music, music play'st / Upon that blessed wood... /
... / Do I envy those jacks ^key that nimble leap / To kiss the inward of thy hand /...*
129. Th' expense of spirit in a waste of shame / Is lust in action; & till
action, lust / Is perjur'd, murd'rous, bloody, full of blame, / Savage, extreme,
rude, cruel, not to trust; / 1515 Enjoy'd no sooner but despised straight; /
Past reason hunted, & no sooner had, / Past reason hated, as a swallowed
bait / On purpose laid to make the taker mad;** / Mad in pursuit, & in poss-
ession so; / Had, having, & in quest to have, extreme; / A bliss in proof — &
prov'd, a very woe; / Before, a joy propos'd; behind, a dream. / All this
the world well knows; yet none knows well / To shun the heaven that
leads men to this hell.
130.8 1515 ... / If snow be white, why then her breasts are dun; / If hairs be
wires, black wires grow on her head. / ... / And in some perfumes is there more
delight / Than in the breath that from mistress reeks. / ...
132. ... / Then will I swear beauty herself is black / And all they foul that
thy complexion lack.
133. Beshrew that heart that makes my heart to groan / For that deep wound
it gives my friend & me! / ... / Me from myself thy cruel eye hath taken, / And
my next self thou harder hast engrossed. / Of him, myself, & thee I am

8 132: "Thine eyes I love, & they, as pitying me, / ... / Have put on black & loving mourners
be, / ... / As those mourning eyes become thy face, / ..."
8 a piece of poesia bernesca; cf 日札第七〇三則 on Berni's "Ritratto."

forsaken —/ A torment thrice threefold thus to be crossed./...
135: Whoever hath her wish, thou hast thy Will/...
136.[1516] In things of great receipt with ease we prove/ Among[cf no. 8] a number one is reckon'd none./...
138. When my love swears that she is made of truth/ I do believe her, though I know she lies,/.../ O, love's best habit is in seeming trust,/ And age in love loves not to ~~have~~ have years told./ Therefore I lie with her & she with me,/ And in our faults by lies we flattered be.
140. .../ If I might teach thee wit, better it were,/ Though not to love, yet, love, to tell me so;/ As testy sick men, when their deaths be near,/ No news but health from their physicians know.
142.[1517] .../ O, but with mine compare thou thine own state,/ And thou shalt find it merits not reproving!/ Or if it do, not from those lips of thine,/ That have profan'd their scarlet ornaments/ And seal'd false bonds of love as oft as mine,/ Robb'd others' beds' revenues of their rents*./
143. Lo, as a careful housewife runs to catch/ One of her feathered creatures broke away,/ Sets down her babe, & makes all swift dispatch/ In pursuit of the thing she would have stay;/ Whilst her neglected child holds her in chase,/ Cries to catch her whose busy care is bent/ To follow that which flies before her face,/ Not prizing her poor infant's discontent —/ So runn'st thou after that which flies from thee,/ Whilst I thy babe chase thee afar behind;/ But if thou catch thy hope, turn back to me/ And play the mother's part, kiss me, be kind./...

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* Lee, p. 275-6 quoting Desportes on woman who sins for money: "Du revenu du lict" (*Elégies* I. ix); Daniel, ~~&c~~: "In uncleanness ever have been revenues of a wanton bed" (*Complaint of Rosamund*, 755-6)

* In Martin Seymour-Smith's ed. of the Sonnets (1963), there is a gloss on the last lines of the sonnet: "Shakespeare will not know for certain if the Friend is sleeping with the Mistress until he betrays symptoms of venereal disease"! In 1594, Shakespeare was 30 & Southampton 21. S.S. assumes that anal coition took place, with the Earl as the girl, whereas Empson only allows that some grudging masturbation may have been an occasional award.

144.* Two loves I have, of comfort & despair, / Which like two spirits do suggest tempt, woo me still. / The better angel is a man right fair, / The worser spirit a woman colour'd ill. / To win me soon to hell, my female evil / Tempteth my better angel from my side, / And would corrupt my saint to be a devil, / Wooing his purity with her foul pride. / And whether that my angel be turn'd fiend / Suspect I may, yet not directly tell; / But being both from me, both to each friend, / I guess one angel in another's hell. / Yet this shall I ne'er know, but live in doubt, / Till my bad angel fire my good one out.

145. Those lips that Love's own hand did make / Breath'd forth the sound that said "I hate" / To me that languish'd for her sake; / But when she saw my woeful state, / Straight in her heart did mercy come, / ... / "I hate" from hate away she threw, / And sav'd my life, saying "not you."

147. & 1518 My love is as a fever, longing still / For that which longer nurseth the disease; / Feeding on that which doth preserve the ill, / Th'uncertain sickly appetite to please. / My Reason, the physician to my Love, / Angry that his prescriptions are not kept, / Hath left me, & / D.. / Past cure I am, now Reason is past care, / ..

150. O, from what pow'r hast thou this pow'rful might / With insufficiency my heart to sway? / To make me give the lie to my true sight, / And swear that brightness doth not grace the day? / Whence hast thou this becoming of things ill, / That in the very refuse of thy deeds / There is such strength & warrantise of skill / That in my mind thy worst all best exceeds? / Who taught thee how to make me love thee more, / The more I hear & see just cause of hate? / ...

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151. Love is too young to know what conscience is; / Yet who knows ~~know~~ not conscience is born of love? / …

1520

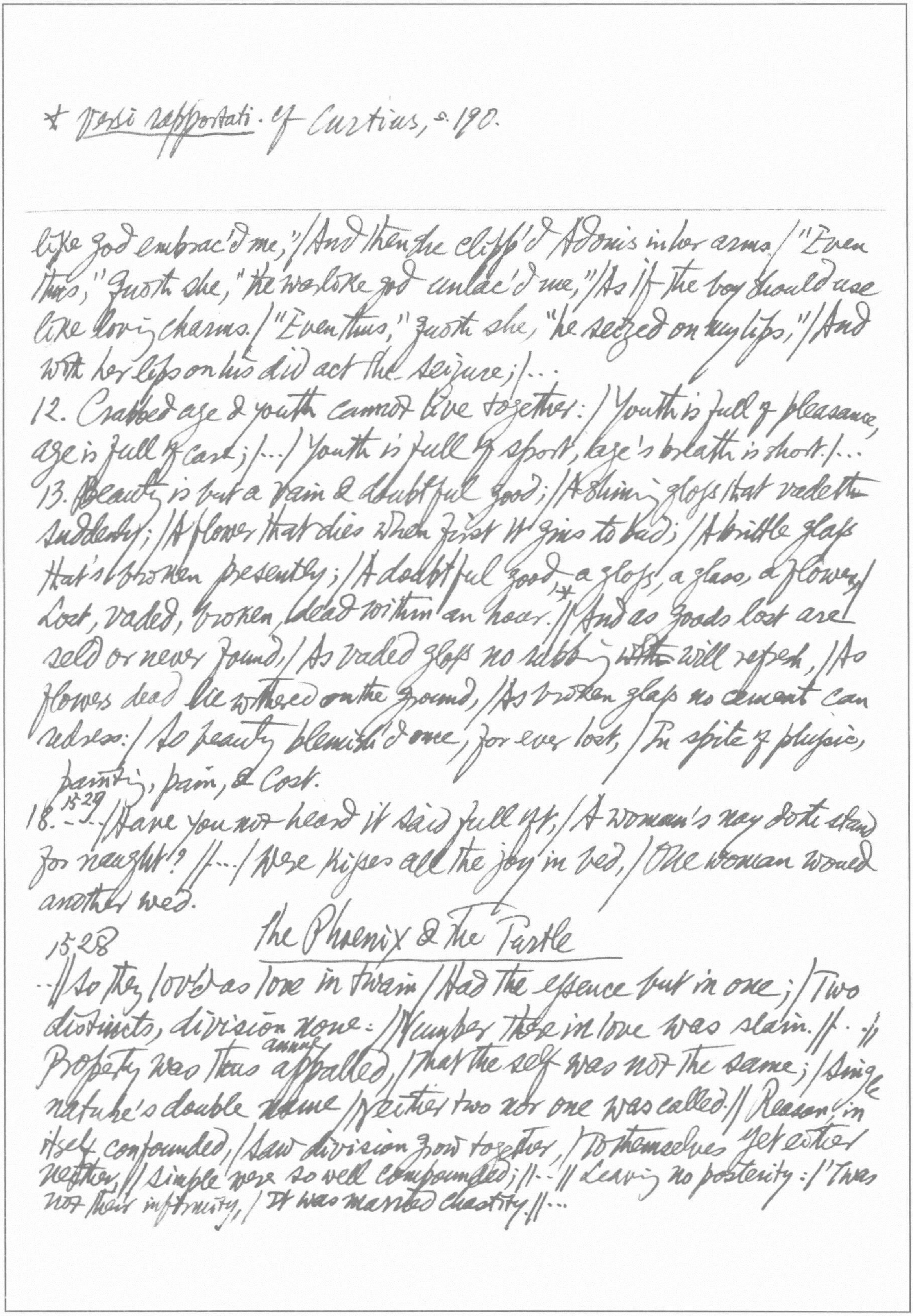
A Lover's Complaint

… / Nor youth all quit; but, spite of heaven's fell rage, / Some beauty peep'd through lattice of sear'd age. / … / Love lack'd a dwelling & made him her place; / … / 1521 Well could he ride, & often men would say, / "That horse his mettle from his rider takes: / Proud of subjection, noble by the sway, / What rounds, what bounds, what course, what stop he makes!" / And controversy hence a question takes, / Whether the horse by him became his deed, / Or he his $\overset{\text{manage horsemanship}}{\text{manage}}$ by th' well-doing steed. / … / 1522 "All my offences that abroad you see / Are errors of the blood, none of the mind; / Love made them not … / … / Among the many that mine eyes have seen, / Not one whose flame my heart so much as warmed, / … / Harm have I done to them, but ne'er was harmed; / Kept hearts in liveries, but mine own was free / And reign'd commanding in his monarchy. / … / How mighty then you are, O, hear me tell! / The broken bosoms that to me belong / Have emptied all their fountains in my well, / And mine I pour your ocean all among. / I strong o'er them, & you o'er me being strong, / …"

1525

The Passionate Pilgrim

11. Venus, with young Adonis sitting ~~her~~ by her / Under a myrtle shade, began to woo him. / She told the youngling how god Mars did try her, / And as he fell to her, so fell she to him. / "Even thus," quoth she, "the war-



* versi rapportati. cf Curtius, p. 190.

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like god embrac'd me,"/And then she clipp'd Adonis in her arms./"Even
thus," quoth she, "the warlike god unlac'd me,"/As if the boy should use
like loving charms./"Even thus," quoth she, "he seized on my lips,"/And
with her lips on his did act the seizure;/...
12. Crabbed age & youth cannot live together:/Youth is full of pleasance,
age is full of care;/.../Youth is full of sport, age's breath is short./...
13. Beauty is but a vain & doubtful good;/A shining gloss that vadeth
suddenly;/A flower that dies when first it gins to bud;/A brittle glass
that's broken presently;/A doubtful good, a gloss, a glass, a flower,/
Lost, vaded, broken, dead within an hour.^{1*}//And as goods lost are
seld or never found,/As vaded gloss no rubbing will refresh,/As
flowers dead lie withered on the ground,/As broken glass no cement can
redress:/So beauty blemish'd once, for ever lost,/In spite of physic,
painting, pain, & Cost.
18.^{1529}--/Have you not heard it said full oft,/A woman's nay doth stand
for naught?//.../Were kisses all the joy in bed,/One woman would
another wed.

The Phoenix & The Turtle

1528
..//So they lov'd as love in twain/Had the essence but in one;/Two
distincts, division none:/Number there in love was slain.//..//
Property was thus ^{annoy} appalled,/That the self was not the same;/Single
nature's double name/Neither two nor one was called.//Reason, in
itself confounded,/Saw division grow together,/To themselves yet either
neither,//Simple were so well compounded;//..//Leaving no posterity:/'Twas
not their infirmity,/It was married chastity.//...

Boccaccio, Il Decamerone, Ed. Ulrico Hoepli

Giornata Nona

9. [Emilia's Story] : [Melisso, on a journey to Jerusalem, met Giosefo][586] che a Salamone andava, per aver consiglio da lui che via tener dovesse con una sua mogli più che altra femina ritrosa e perversa…[587] [Melisso then confided to him that rich & generous as he was, :] "per tutto questo io non posso trovare uom che ben mi voglia. E perciò io vado dove tu vai, per aver consiglio come addivenir possa che io amato sia." …Al quale brievemente Melisso disse la sua bisogna. A cui Salamone rispose: "Ama." E detto questo, prestamente Melisso fu messo fuori. E Giosefo disse quello perchè v'era. Al quale Salamone null'altro rispose se non: "Va' al Ponte all'Oca." Il che detto, similmente Giosefo fu senza indugio dalla presenza del Re levato… [They left Jerusalem &] pervennero ad un fiume sopra il quale era un bel ponte… per ventura v'ebbe un mulo il quale take umbrage s'aombrò, sì come sovente gli veggiam fare, nè volea per alcuna maniera avanti passare… per la qual cosa il mulattiere oltre modo adirato, gl'incominciò con la stecca a dare il maggior colpi del mondo. [The two travellers intervened]…[588] A' quali il mulattiere rispose "Voi conoscete i vostri cavalli e io conosco il mio mulo; lasciate far me con lui." E questo detto ricominciò a bastonarlo; e tante d'una parte e d'altra ne gli diè, che il mulo passò avanti, sì che il mulattiere vinse la pruova. [They asked "un buon uomo il quale a capo del ponte si sedea" for the name of the place & were told "Messere, qui si chiama il Ponte all'Oca". Giosefo invited Melisso to stay at his house, but his wife refused to prepare a meal for them][589] Giosefo, trovato un baston tondo d'un querciuolo giovane, se n'andò in camera dove la donna — brontolando muttering che n'era

andata; e prèsala per le trecce, la si gittò a' pièdi, e cominciolla fieramente
a battere con questo bastone. La donna cominciò prima a gridare, e poi a minacciare;
ma veggendo che per tutto ciò Giosefo non ristava, già tutta rotta cominciò
a chiedere mercè per Dio, che egli non l'uccidesse, dicendo oltre a ciò di
stop
mai dal suo piacer non partirsi. Giosefo per tutto questo non rifiniva; ... e in
brieve niuno osso nè alcuna parte rimase nel dosso della buona donna,
che macerata non fosse... [Melisso also returned home & told a "savio uomo"
Solomon's advice:] Il quale gli disse: "Niuno più vero consiglio nè migliore
ti potea dare. Tu sai che tu non ami persona; e gli onori e' servigi li
quali tu fai, gli fai non per amore, che tu altrui porti, ma per pompa.
Ama adunque, come Salamon ti disse, e sarai amato." Così adunque fu
gastigata la ritrosa; e il giovane, amando, fu amato

9th story
10. [Dioneo's Story]:[590] Questa novella ... diede un poco da mormorare alle donne
e da ridere a' giovani... Infra molte bianche colombe aggiugne più di
bellezza un nero corvo che non farebbe un candido cigno... [a poor
priest donno Gianni di Barolo & a poor ~~por~~ muleteer Pietro da
Tresanti were friends. Pietro often went to stay the night at the priest's house.
but could not return the hospitality, having only un piccol letticello which he shared
with sua giovane e bella moglie. When the priest came, he had to sleep in
the stable with his own horse & Pietro's ass. When the wife offered to sleep
with a neighbour so that her husband might share the bed with the priest, the
priest said:] "[591] Comar Gemmata, non ti tribolar di me, chè io sto bene,
per ciò che, quando mi piace, io fo questa cavalla diventare una bella
zitella e stommi con essa, e poi, quando voglio, la fo diventar cavalla.
maid

e per ciò non mi partirei da lei." La giovane si maravigliò e credettelo, et al marito il disse, aggiungendo: "Se egli è così tuo come tu di' ché non ti fai tu insegnare quello incantesimo, che tu possa far cavalla di me e fare i fatti tuoi con l'asino e con la cavalla, e guadagneremmo due cotanti? E quando a casa fossimo tornati, mi potresti rifar femina come io sono." [He bombarded the priest with requests; the priest promised to work the miracle but stipulated:] "... e guardati, quanto tu hai caro di non guastare ogni cosa, che, per cosa che tu oda o veggia, tu non dica una parola sola; e priega Iddio che la coda join s'appiccichi bene."... Donno Gianni fece spogliare ignuda nata comar Gemmata, e fecela stare con le mani e co' piedi in terra a guisa che stanno le cavalle, ammaestrandola similmente che di cosa che avvenisse motto non facesse; e con le mani cominciandole a toccare il viso e la testa, cominciò a dire: "Questa sia bella testa di cavalla."... Poi, toccandole il petto e trovandolo sodo e tondo, risvegliandosi tale che non era chiamato e sù levandosi, disse: "E questo sia bel petto di cavalla." E così fece alla schiena et al ventre et alle groppe et alle cosce et alle gambe: et ultimamente, niuna cosa restandogli a fare se non la coda, levata la camiscia e preso il stake piuolo col quale egli piantava gli uomini e prestamente nel furrow solco per ciò fatto messolo, disse: "E questa sia bella coda di cavalla". Compar Pietro ... disse: "O donno Gianni, io non vi voglio coda, io non vi voglio coda!" Era già l'umido radicale per lo quale tutte le piante hang s'appiccano, venuto, quando donno Gianni, tiratolo indietro, disse: "Oimè! compar Pietro, che hai tu fatto?... La cavalla ora per esser fatta, ma tu favellando hai guasta ogni cosa, nè più ci ha modo da poterla rifare oggimai."[593] Compar Pietro diſse: "Bene sta; io non vi voleva quella coda io; perchè non dicevate voi a me: 'Falla tu'? Ed anche, l'appiccavate troppo baſsa." Diſse donno Gianni: "Perchè tu non l'avresti per la prima volta saputa appiccar sì come io." La giovane,... levatasi in piè, di buona fè diſse al marito: "Deh! bestia che tu se', perchè hai tu guasti li tuoi fatti e i miei? Qual cavalla vedestù mai senza coda?..." Quanto di questa novella si rideſse, meglio dalle donne intesa che Dioneo non voleva, colei sel pensi che ancora ne riderà.*..

Giornata Decima

1. [Neifile's story]: [Meſsere Ruggiero felt that his services to the King of Spain were not adequately rewarded][598] per che di partirsi diliberò, e al Re domandò commiato. Il Re gliele concedette, e donògli una delle migliori mule che mai si cavalcaſse e la più bella.... [During the journey, the mule did not enter the stable when other horses were already in or drank when all other horses drank.] Il che veggendo meſser Ruggieri, diſse: "Deh dolente ti faccia Dio, bestia, chè tu se' fatta come il signore che a me ti donò!" [This remark was immediately reported to the King & Ruggieri was summoned back & asked to explain his meaning.][599] Meſser Ruggieri con aperto viso gli diſse: "Signor mio, per ciò ve l'assomigliai perchè, come voi donate dove non si conviene e dove si converrebbe non date, così ella dove si convenia non stallò e dove non si convenia sì." Allora diſse il Re: "Meſser Ruggieri, il non avervi donato come fatto ho a molti, li quali a comparazion di voi da niente sono, non è avvenuto perchè io non abbia voi valoroſissimo cavalier conosciuto e degno d'ogni gran dono; ma la vostra Fortuna che —

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*cf. I. V (pp. 43-4).

lasciato non m'ha, in ciò ha peccato, e non io. E che io dicovi vero, il vi mostrerò
strongbox
manifestamente.... Nell'uno di questi forzieri è la mia corona, la verga
reale e 'l pomo, e molte mie belle cinture, fermagli, anella e ogni altra
cara gioja che io ho: l'altro è pieno di terra. Prendete adunque l'uno, e
quello che preso avrete sì sia vostro..." Messer Ruggieri... prese l'uno
...e trovossi esser quello che era pien di terra. Laonde il Re ridendo disse:
"Ben potete vedere... che quello è vero che vi dico della Fortuna. Ma certo
il vostro valor merita che io m'opponga alle sue forze. Io so che voi
600
non avete animo di divenire spagnuolo, e perciò non vi voglio qua donare
nè castel nè città; ma quel forziere che la Fortuna vi tolse, quello
in dispetto di lei voglio che sia vostro..." Messer Ruggieri prèsolo, e...
con esso lieto se ne ritornò in Toscana. ↗ magnificenzia
600
2. [Elisa's story] Certo non altro se non che quella del Re fosse virtù e quella
del cherico miracolo; con ciò sia cosa che essi tutti avarissimi troppo più che le
femine sieno, e d'ogni liberalità nimici a spada tratta. E quantunque ogni
uomo naturalmente appetisca vendetta delle ricevute offese, i cherici, come si
vede, quantunque la pazienzia predichino e sommamente la remission delle offese
commendino, più focosamente che gli altri uomini a quella discorrono*... [L'abate
601
di Cligní, "un de' più ricchi prelati del mondo," went to the Bagni di Siena
to cure his stomache trouble. The famous brigand Ghino di Tacco waylaid
& captured ~~& put~~ him. The abbot was invited to go & see Ghino; he refused.]
Al quale l'ambasciadore, umilmente parlando, disse: "Messere, voi siete in parte
venuto dove, dalla forza di Dio in fuori, di niente ci si teme per noi, e dove
le scomunicazioni e gl'interdetti sono scomunicati tutti; e perciò piacciavi
per lo migliore di compiacere a Ghino di questo." [Ghino proposed to

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*cf "La rancune de prêtre".

cure the abbot without bath (guerire senza bagno) & gave him as medicine "due fette di
pane arrostito e un gran bicchiere di vernaccia da Corniglia"]. [603] He was
cured & was invited to a grand banquet & then set free with all his retinue]
Maravigliosi l'abate che in un rubator di strada fosser parole sì libere.
[He returned to Rome ~~&~~ & interceded with Pope Bonifazio:] "... [604] Santo Padre,
quello che io intendo di domandarvi è che voi rendiate la grazia vostra a Ghino
di Tacco, mio medico.... e quel male il quale egli fa, io il reputo molto maggior
peccato della Fortuna che suo...".. Rimase adunque Ghino fidato a corte...
3. Simil cosa a miracolo per certo pareva a tutti avere udito, cioè che un
cherico alcuna cosa magnificamente avesse operata. [Filostrato's story]
605
[Natan, an elderly man, was famous for his liberality as for his wealth] Un giov-
ane Mitridanes... sentendosi non meno ricco che Natan fosse, divenuto della sua
fama e della sua virtù invidioso, seco propose con maggior liberalità quella
o annullare o offuscare. [In a short while he became also famous for his open-
handed largesse] Ora avvenne un giorno che, dimorando il giovane tutto solo nella
corte del suo palagio, una feminella, entrata dentro per una delle porti del palagio,
gli domandò limosina, et ebbela; e ritornata per la seconda porta pure a lui,
ancora l'ebbe; e così successivamente insino alla duodecima. E la tredecima
volta tornata, disse Mitridanes: "Buona femina, tu se' assai sollicita a questo
tuo dimandare!" E nondimeno le fece limosina. La vecchierella, udita
questa parola, disse: "O liberalità di Natan, quanto se' tu maravigliosa!
Chè per trentadue porti che ha il suo palagio, sì come questo, entrata, e dom-
andatagli limosina, mai da lui, che egli mostrasse, riconosciuta non fui, e
sempre l'ebbi; e qui, non 606 venuta ancora se non per tredici, e ~~ricono~~ ricono-
sciuta e proverbiata sono stata!" E così dicendo, senza più ritornarvi
scalded

si disse. [Mitridanes overheard these remarks, "in rabbiosa ira acceso", & made up his mind to murder his rival. He met Natan without recognizing him & asked him to lead him to Natan but] egli non voleva da Natan esser veduto nè conosciuto. Al quale Natan disse: "E cotesto ancora farò, poi che e' ti piace". [Natan took him to his house] Quivi Natan fece a un de' suoi famigliari prendere il caval del giovane, e accostatoglisi agli orecchi, gl'impose che egli prestamente con tutti quelli della casa facesse che niuno al giovane dicesse lui esser Natan [The visitor[607] was treated very well & finally confided his maleficent intentions to the old man. Natan advised him to go to ~~a~~ "un boschetto, nel quale Natan quasi ogni mattina va tutto solo, prendendo diporto (recreation) per ben lungo spazio: quivi leggier cosa ti fia il trovarlo e farne il tuo piacere" [and advised him that after the murder he should] "per quella via che tu vedi a sinistra uscir fuor del bosco... per ciò che, ancora che un poco più salvàtica sia, ella è più vicina a casa tua, e per te più sicura." [[608] He recognized the old man in the wood, & threw himself at his feet & begged his pardon]. Natan fece levar Mitridanes in piede, e teneramente l'abbracciò e basciò, e gli disse: "...Nè ti vergognare d'avermi voluto uccidere per divenir famoso, nè credere che io me ne maravigli. I sommi imperadori e i grandissimi re non hanno quasi con altra arte che d'uccidere, non uno uomo come tu volevi fare ma infiniti, e ardere paesi e abbattere le città, li loro regni ampliati e per conseguente la fama loro. Perche se tu per più farti famoso me solo uccider [609] volevi, non maravigliosa cosa nè nuova facevi, ma molto usata."...

4. [Lauretta's story]: [611] [Gentil Carisendi was hopelessly in love with Catalina, the wife of Niccoluccio Caccianimico. The lady was pregnant & stayed on in a country

house during her husband's absence] avvenne che subitamente un fiero accidente la soprapprese. Il quale fu tale e di tanta forza, che in lei spense ogni segno di vita, e per ciò eziandio da alcun medico morta giudicata fu. [She was buried & the sad news reached Gentile's ears] si dolse molto, ultimamente seco dicendo: "Ecco, madonna Catalina, tu se' morta! Io, mentre che vivesti, mai un solo sguardo da te aver non potei; per che ora che difender non ti potrai, convien per certo che, così morta come tu se', io alcun bascio ti tolga!" [He went to the graveyard in stealth at night, opened the tomb] e aperta la sepoltura, in quella diligentemente entrò, e postolesi a giacere allato, il viso suo a quello della donna accostò, e più volte con molte lagrime piangendo il basciò. Ma sì come noi veggiamo l'appetito degli uomini a niun termine star
612 contento, ma sempre più avanti desiderare, e spezialmente quello degli amanti; avendo costui seco diliberato di più non starvi, disse: "Deh perché non le tocco io, poi che io son qui, un poco il petto?..." ...Le mise la mano in seno, e per alquanto spazio tenutalavi, gli parve sentire alcuna cosa battere il cuore a costei. [He found the woman to be still alive, brought her body home, & his mother skillfully revived her. 613 She gave birth to "un bel figliuol maschio", & Gentile treated her "come cara sorella".] Then Gentile gave "un grande e bel convito" to which Niccoluccio was invited. Catalina & her son were asked ~~to appear~~ put in an appearance] 616 Messer Gentile... andato verso Niccoluccio, disse: "... io non ti rendo tua mogliere, la quale i tuoi e suoi parenti gittarono via, ma io ti voglio donare questa donna mia comare con questo suo figlioletto..." [Neither the King, nor the priest, nor Natan can be compared to Gentile] Il quale, giovane e ardente, e giusto titolo parendogli avere in ciò che la trascutaggine altrui aveva gittato via et egli per la sua buona

trascuratataggine, negligence

*cf note to III. 7. p.208

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fortuna aveva ricolto, non solo temperò onestamente il suo fuoco, ma liberalmente, quello che egli soleva con tutto il pensier desiderare e cercare di rubare, avendolo, restituì.

5. [Emilia's Story]: [Ansaldo Gradense was in love with madonna Dianora, wife of a rich man called Gilberto, & too overwhelmed her vainly with gifts to obtain any favour] [617] Et essendo alla donna gravi le sollicitazione del Cavaliere, e veggendo che, per negare ella ogni cosa da lui domandatole, esso per ciò d'amarla nè di sollicitarla si rimaneva; con una nuova e al suo giudicio impossibil domanda si pensò di volerlosi torre da dosso. [Therefore she said to his messenger-woman:] [618] "Io voglio, del mese di gennaio che viene, appresso di questa terra un giardino pieno di verdi erbe, di fiori e di fronzuti alberi, non altrimenti fatto che se di maggio fosse. Il quale dove egli non faccia, nè te nè altri mandi mai più." [With an enormous salary Ansaldo employed a man who per arte nigromantica built up such a garden. At the sight of this wonderful garden, the woman] s'incominciò a pentere della sua promessa.... [619] E fu il dolore tale che... il marito di lei se n'accorgesse. [When he got out of her the whole story, he said:] "Dianora, egli non è atto di savia nè d'onesta donna d'ascoltare alcuna ambasciata delle così fatte, nè di pattovire^{bargain} sotto alcuna condizione con alcuno la sua castità.... Inducendomi ancora la paura del nigromante, al qual forse messer Ansaldo, se tu il beffassi, farci farebbe dolenti. Voglio io che tu a lui vada, e se per modo alcun puoi, tu t'ingegni di far che, servata la tua onestà, tu sii da questa promessa disciolta. Dove altramenti non si potesse, per questa volta il corpo ma non l'animo gli concedi."*

620 [She visited the garden & when Ansaldo pressed his suit, said]: "Messere, nè amor che io vi porti nè promessa fede menan qui, ma il comandamento del mio marito. Il quale, avuto più rispetto alle fatiche del vostro disordinato amore che al suo e mio onore, mi ci ha fatta venire; e per comandamento di lui, disposta sono per questa volta a ogni vostro piacere." Messer Ansaldo... s'incominciò a maravigliare. E dalla liberalità di Gilberto commosso, il suo fervore in compassione cominciò a cambiare, e disse: "... E per ciò l'esser qui sarà, quanto vi piacerà, non altramente che se mia sorella foste..."

6 [Fiammetta's story]: 622 [King Carlo, aged & ~~full of honours~~ victorious, one ~~day~~ summer day dined in the beautiful garden of messer Neri. 623 Two beautiful girls Neri's daughters came into his presence with cooking utensils. They ~~threw themselves~~ ~~One of them jumped~~ stepped into the pond [illegible] vestiti loro infino al petto della guarnea] cominciarono a prendere de' più belli e a gittare su per la tavola davanti al re... Questi pesci su per la mensa guizzavano frisk: di che il re aveva maraviglioso piacere [The King picked what he liked & threw it to the servant attending to the frying pan]... Il re... sì attentamente ogni parte del corpo loro aveva considerata uscendo esse dell'acqua, che chi allora l'avesse punto non si sarebbe sentito... 624 assai ben conobbe se divenire innamorato, se guardia non se ne prendesse... [He thought of taking both girls to himself. Il conte Guido di Monforte strongly advised him against this: "Questo non è atto di re magnanimo, anzi d'un pusillanimo giovinetto... Io vi ricordo, re, che grandissima gloria v'è aver vinto [il re] Manfredi; ma molto maggiore è sè medesimo vincere." Queste parole amaramente punsero l'animo del re... 626 [he married off the girls to two knights, "Non come figliuole di messer Neri ma come sue... magnificamente dotatele"]. E loro assegnatele, con dolore inestimabile in Puglia se n'andò, e con fatiche continue tanto e sì macerò il suo fiero appetito, che spezzate e rotte l'amorose catene, per quanto viver dovea libero rimase da tal passione

7 [Pampinea's story]: [627 Lisa, daughter of a grocer, fell in love with il re Piero, & knew her case was hopeless] ella portava intollerabil dolore… la bella giovane più non potendo infermò, e evidentemente di giorno in giorno come la neve al sole si consumava. [628 She confided her secret to the singer Minuccio d'Arezzo, "un finissimo cantatore e sonatore, e volentieri dal re Pietro veduto." Minuccio communicated it to the King, who, 629 "liberale et benigno signore era", paid her a visit in his royal person] 631 e più volte seco stesso maladisse la Fortuna che di tale uomo l'aveva fatta figliuola… E da migliore speranza ajutata, in pochi giorni guerita, più bella diventò che mai fosse. [The King & the Queen summoned her to their presence, & the King said:] "…vogliamo che colui prendiate per marito che noi vi daremo, intendendo sempre, non ostante questo, vostro cavaliere appellarci, senza più di tanto amor voler da voi che un sol bascio." [The girl blushingly replied:] "632 …Ma sì come voi molto meglio di me conoscete, niuno secondo dèbita ^{due} elezione ci s'innamora, ma secondo l'appetito e il piacere. Alla qual legge più volte s'opposero le forze mie, e più non potendo, v'amai e amo e amerò sempre. È il vero che com'io ad amore di voi mi sentii prendere, così mi disposi di far sempre del vostro voler mio. E per ciò, non che io faccia questo di prender volentier marito e d'aver caro quello il quale vi piacerà di donarmi, … ma se voi diceste che io dimorassi nel fuoco, credendovi io piacere, mi sarebbe diletto. Aver voi re per cavaliere, sapete quanto mi si conviene, e perciò più a ciò non rispondo; nè il bascio che solo del mio amor volete, senza licenzia di madama la reina vi sarà conceduto."

8. [Filomena's story] [Tito Quinzio Fulvo fell in ~~&~~ love with Sofronia, the betrothed of Gisippo Cremete, his best friend & the son of his teacher. He tried to overcome his passion] 635 "Dove ti lasci trasportare allo 'ngannevole amore? Dove alla lusinghevole speranza? … dà luogo alla ragione, raffrena il concupiscibile appetito… Le leggi d'amore sono di maggior potenzia che alcune altre. Elle rompono non che quelle della amistà, ma le divine! Quante volte ha già il padre la figliuola amata, il fratello la sorella, la matrigna il figliastro? Cose più mostruose che l'uno amico amar la moglie dell'altro, già fattesi mille volte. Oltre a questo, io son giovane, e la giovanezza è tutta sottoposta all'amorose leggi. Quello adunque che ad Amor piace, a me convien che piaccia. L'oneste cose s'appartengono a' più maturi: io non posso volere se non quello che Amor vuole. …" E da questo ragionamento, faccendo di sè

medesimo, tornando in sul contrario, e di questo in quello e di quello in questo, non solamente quel giorno e la notte seguente consumò, ma più altri; intanto che il cibo e 'l sonno perdutone, per debolezza fu costretto a giacere... [Gisippo corkscrewed the secret of Tito's illness out of him, & magnanimously said:] "... 637 io non mi ricordo, poi che amici fummo, che io alcuna cosa avessi che così non fosse tua come mia ... Vivi sicuro che non mia ma tua ~~sposa~~ moglie verrà nella mia camera. E per ciò lascia il pensiero, caccia la malinconia, richiama la perduta sanità ... 638 E per ciò potend'io leggerissimamente altra moglie trovare ma non altro amico, io voglio innanzi (non vo' dir perder lei, chè non la perderò dandola a te, ma a un altro me la trasmuterò di bene in meglio) trasmutarla, che perder te ..."....

9. [Dioneo's story]: [The Babylonian King il Saladino disguised himself as a Cyprise merchant to visit Christendom, accompanied by two courtiers. They asked ~~their way~~ about messer Torello, a gentleman of Pavia] 650 Il Saladino e' compagni e' famigliari tutti sapevan latino; per che molto bene intendevano et erano intesi. [They were most hospitably treated, & when il Saladin asked Torello 651 "al miglior albergo gli conducesse", he took them to his own house & wined & dined them] 652 E quantunque il Saladino e' compagni fossero gran signori e usi di vedere grandissime cose, nondimeno si maravigliarono essi molto di questo. [The war broke out between the Christians & the Saracens & Torello enlisted. 655 Taking leave of his wife, he said:] "Che che di me s'avvegna, ove tu non abbi certa novella della mia vita, che tu m'aspetti uno anno e un mese e un dì senza rimaritarti, incominciando da questo dì che io mi parto." [The Christian forces were defeated & Torello taken captive by the Babylonians. Because of his falconry, he was taken into royal service] 656 avvenne un giorno che ragionando con lui il Saladino de' suoi uccelli, messer Torello cominciò a sorridere, e fece un atto con la bocca il quale il Saladino essendo a casa sua a Pavia aveva molto notato. [He was recognized & ~~tell~~ showered with favours. Until he suddenly remembered the pledge to his wife & fell ill out of despair to return home before the expiry of the term. When King learned this, he told him not to worry] 658 Il Saladino a un suo nigromante la cui arte già esperimentata aveva, impose che egli vedesse via come messer Torello sopra un letto in una notte fosse portato a Pavia. [This was done on the eve of the last day of the term. His wife's brother had already forced to take a new husband, & Torello's sudden appearance at the wedding banquet put an end to the wedding]

10 [Dioneo's Story]: 665 Gualtieri [il marchese di Saluzzo] in niuna altra cosa il suo tempo spendeva che in uccellare e in cacciare, nè di prender moglie nè d'aver figliuoli alcun pensiere avea. [His friends pressed ~~him~~ to marry. He replied, arguing that it was very hard to ~~fight~~ find the right woman:] "E il dire che voi vi crediate a' costumi de' padri e delle madri le figliuole conoscere, donde argomentate di darlami tal che mi piacerà, è una sciocchezza; con ciò sia cosa che io non sappia dove i padri possiate conoscere, nè come i segreti delle madri di quelle, quantunque pur conoscendoli, sieno spesse volte le figliuole a' padri ~~&~~ e alle madri dissimili. Ma poi che pure in queste catene vi piace d'annodarmi, e io voglio esser contento." [He fixed his choice on a poor country girl named Griselda. He went to her house & in ~~her~~ his presence] 667 E domandolla se ella sempre, togliendola egli per moglie, s'ingegnerebbe di compiacergli, e di niuna cosa che egli dicesse o facesse non turbarsi, e s'ella sarebbe obbediente,... delle quali ella a tutte rispose di sì. Allora Gualtieri prèsala per mano, la menò fuori, e in presenza di tutta la sua compagnia e d'ogni altra persona la fece spogliare ignuda; e fattisi quegli vestimenti venire che fatti aveva far, prestamente la fece vestire e calzare, e sopra i suoi capegli, così scarmigliati com'egli erano, le fece mettere una corona... E poi a lei rivolta, che di sè medesima vergognosa e sospesa stava, le disse: "Griselda, vuo'mi tu per tuo marito?"... "Signor mio, sì."... "E io voglio te per mia moglie."... era tanto obbediente al marito e tanto servente, che egli si teneva il più contento e il più appagato uomo del mondo... 668 Ma poco appresso, entratogli un nuovo pensier nell'animo, cioè di volere con lunga esperienza e con cose intollerabili provare la pazienza di lei... 670 [Gualtieri pretended to send her home so that he could take another wife:] "...io intendo che tu più mia moglie non sia, ma che tu a casa Giannùcole te ne torni con la dote che tu mi recasti, e io poi un'altra che trovata n'ho convenevole a me, ce ne menerò"... "...Ecco il vostro anello col quale voi mi sposaste; prendetelo... E se voi giudicate onesto che quel corpo, nel quale io ho portati figliuoli da voi generati, sia da tutti veduto, io me n'andrò ignuda. Ma io vi priego, in premio della mia verginità che io ci recai e non la porto, che almeno una sola —

* cf I.5 (P44) marginalia.
** But cf Dumas, fils, *L'Étrangère*, Préface (*Théâtre Complet*, VI, P.174) & marginalia.

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camiscia sopra la dote mia vi piaccia che io portar ne possa." Gualtieri,* che maggior voglia di piagnere avea che d'altro, stando pur col viso duro, disse: [671] "E tu una camiscia ne porta." [He then feigned to marry the daughter of Conte da Pànago & summoned Griselda to be ~~her~~ a maid-servant during the busy times of nuptials:]"... Poi, fatte le nozze, tu ne potrai a casa tua tornare." Come che queste parole fossero tutte coltella al cuore di Griselda,... rispose: "Signor mio, io son presta e apparecchiata." [After the ceremony he summoned her] [672] In presenzia d'ognuno, sorridendo, le disse: "Che ti par della nostra sposa?" "Signor mio, a me ne par molto bene." [673] Ma quanto posso vi prego che quelle punture le quali all'altra che vostra fu già deste, non diate a questa; che appena che io credea che ella le potesse sostenere, sì perchè più giovane è, e sì ancora perchè in dilicatezze è allevata, ove colei in continue fatiche da piccolina era stata." Gualtieri... la si fece sedere allato, e disse: "Griselda, tempo è omai che tu senta frutto della tua lunga pazienza..."

Conclusione dell'Autore

677 Saranno per avventura alcune di voi che diranno che io abbia nello scriver queste novelle troppa licenzia usata; sì come in fare alcuna volta dire alle donne, e molto ~~spess~~ spesso ascoltare, cose non assai convenienti nè a dire nè ad ascoltare a oneste donne.* La qual cosa io nego, per ciò che niuna sì disonesta n'è, che non onesti vocaboli dicendola, si disdica retract ad alcuno... Se alcuna cosa in alcuna n'è, la qualità delle novelle l'hanno richiesta... [678] Senza che alla mia penna non dèe essere meno d'autorità conceduta che sia al pennello di dipintore.** ~~Ma egli~~ Il quale senza alcuna riprensione... fa Cristo maschio et Eva femina, e a Lui medesimo che volle per la salute della umana generazione sopra la croce morire, quando con un chiovo e quando con due i piè gli conficca in quella... Chi non non sa che 'l fuoco è utilissimo, anzi necessario a' mortali? Direm noi, per ciò che egli arde le case e le ville e le città, che sia

*used by Richard Burton as the motto for the "Terminal Essay" of *The Book of the Thousand Nights & a Night*, vol. X.

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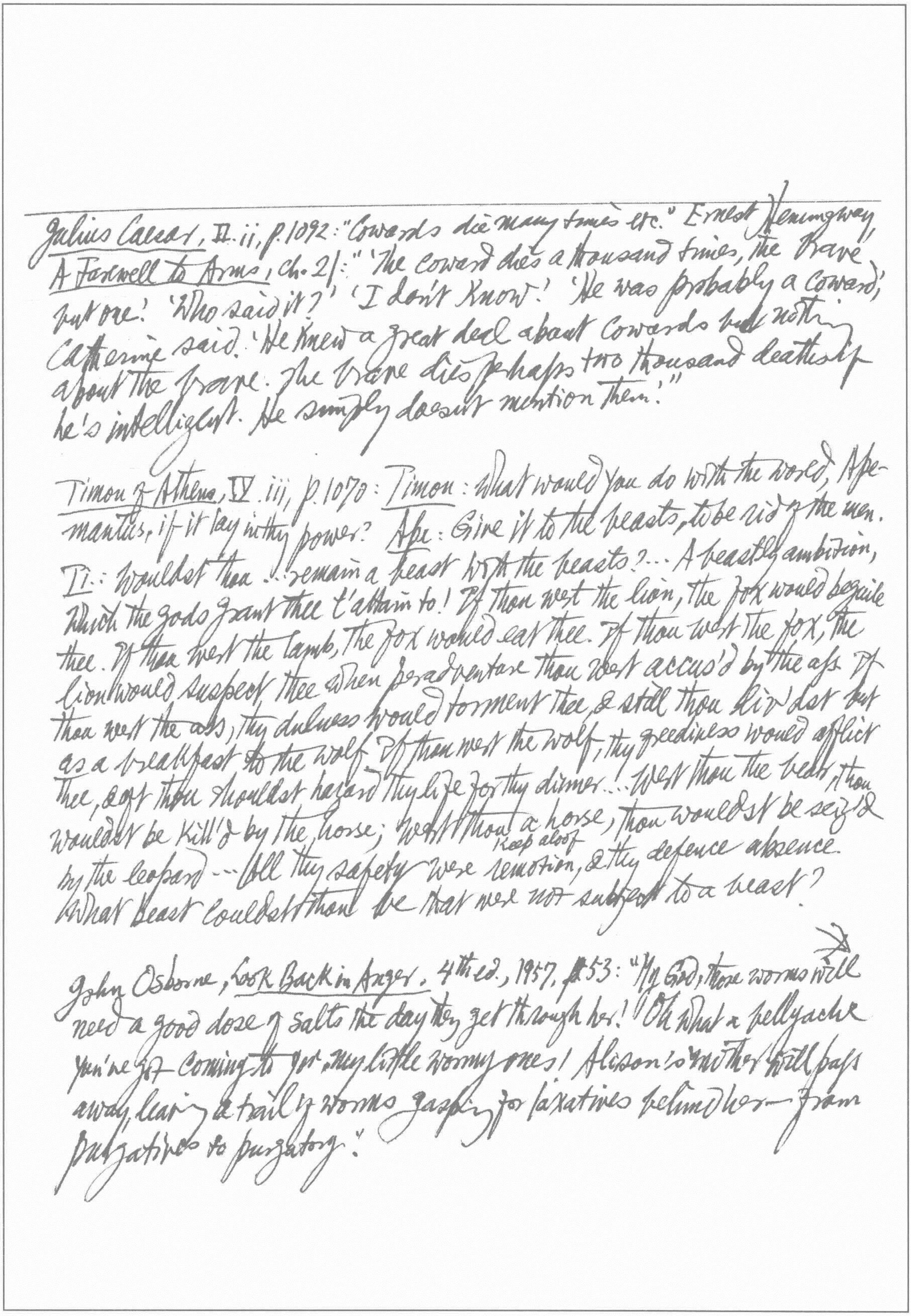
malvagio? ... Niuna corrotta mente intese mai sanamente parola* ... Ciascuna cosa in sè medesima è buona ad alcuna cosa, e male adoperata può eſser nociva di molte. E così dico delle mie novelle



Julius Caesar, II.ii, p.1092: "Cowards die many times etc." Ernest Hemingway,
A Farewell to Arms, ch. 21: "'The coward dies a thousand times, the brave
but one.' 'Who said it?' 'I don't know.' 'He was probably a coward,'
Catherine said. 'He knew a great deal about cowards but nothing
about the brave. The brave dies perhaps two thousand deaths if
he's intelligent. He simply doesn't mention them.'"

Timon of Athens, IV.iii, p.1070: *Timon*: What would you do with the world, Ape-
mantus, if it lay in thy power? *Ape*: Give it to the beasts, to be rid of the men.
Ti.: Wouldst thou ... remain a beast with the beasts? ... A beastly ambition,
Which the gods grant thee t'attain to! If thou wert the lion, the fox would beguile
thee. If thou wert the lamb, the fox would eat thee. If thou wert the fox, the
lion would suspect thee when peradventure thou wert accus'd by the ass. If
thou wert the ass, thy dulness would torment thee, & still thou liv'dst but
as a breakfast to the wolf. If thou wert the wolf, thy greediness would afflict
thee, & oft thou shouldst hazard thy life for thy dinner ... Wert thou the bear, thou
wouldst be kill'd by the horse; wert thou a horse, thou wouldst be seiz'd
Keep aloof
by the leopard ... All thy safety were remotion, & thy defence absence.
What beast couldst thou be that were not subject to a beast?

John Osborne, *Look Back in Anger*. 4th ed., 1957, p.53: "My God, those worms will
need a good dose of salts the day they get through her! Oh what a bellyache
you've got coming to you, my little wormy ones! Alison's mother will pass
away leaving a trail of worms gasping for laxatives behind her — from
purgatives to purgatory!"

Fr. Hebbel, Meine Kindheit, VII (Nelson's German Classics), p. 24: ~~Leider~~ "Nur leider bedarf man in der Welt viel öfter des Verkleinerungs- als des Vergrösserungsglases."

*C. A. Tiedge: "Elegie auf dem Schlachtfelde bei Kunersdorf": "Klein ist nun der grosse Weltbestürmer [Cäsar, Friedrich, Alexander]; / Es verhallte, lauten Donnern gleich; / Längst schon teilten sich in ihm die Würmer, / so wie die Satrapen in sein Reich" (Penguin Bk of German Verse, p. 241)

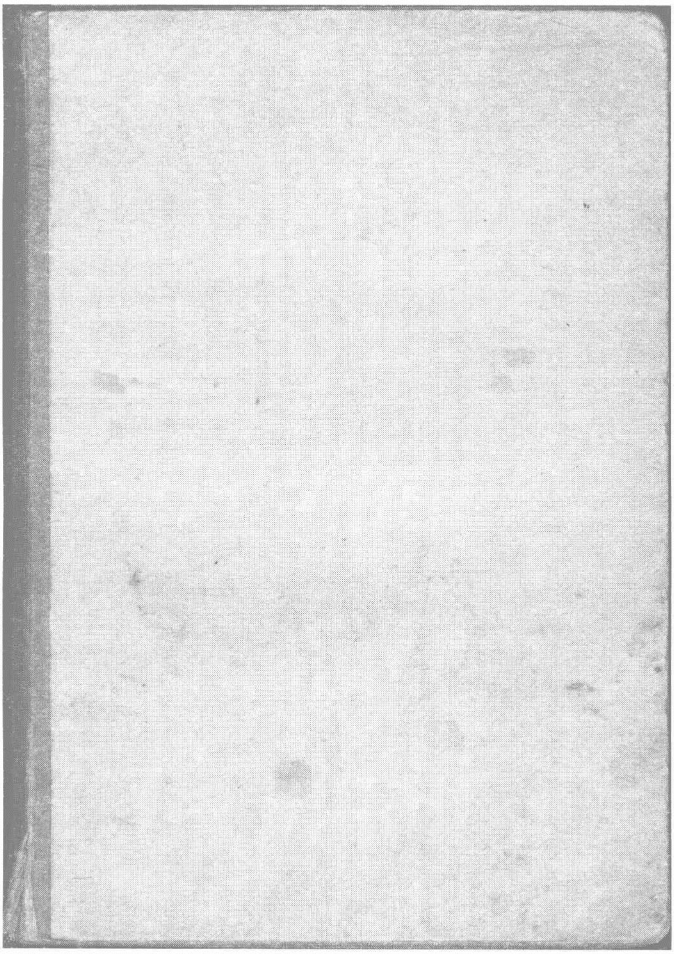
Hamlet, III. ii. p. 1168: O. Barfield, Saving the Appearances, p. 89 quoting Aquinas on "intellect-word" (verbum intellectus) or meaning "like a mirror in which the object is discerned" (tanquam speculum, in quo res cernitur); George Puttenham on the poet's imagination like "a passing clear glass or mirror" (Elizabethan Critical Essays, ed. G. Smith, II, p. 19). Emerson: "And therefore the rich poets, as ~~Homer~~, Chaucer, Shakespeare, & Raphael ~~have obviously~~ resemble a mirror carried through the street, ready to render an image of every created thing" (Emerson: a Modern Anthology, ed. A. Kazin & D. Aaron, p. 158)

Macbeth, V. v, p. 1142: Ben Jonson, Bartholomew Fair, II. i, Ursula: "... oh! I have scalded my leg, my leg, my leg, my leg! ... rip off my hose, an you be men, men, men" (Complete Plays, "Everyman's Lib.", II, p. 206); Waspe: "So, so, so, so, so, so, so, so! very good" (p. 208); Overdo: "Murther, murther, murther!" (p. 209); III. i, Waspe: "Do, do, do, do" (p. 215); The Devil is an Ass, I. i, Satan: "Hoh, hoh, hoh, hoh, hoh, hoh, hoh, hoh!" (p. 267); ii. Fitzdottrel: "Let him still wait, wait, wait. No; no, no, no." (p. 278)

Hamlet, IV. iii, p. 1178. Chassignet's anatomical description of a rotten (stenchful) corpse in a sonnet in his Les Mespris de la ~~xx~~ vie et Consolation contre la mort: "Mortel, pense quel est dessous la couverture / D'un charnier mortuaire un corps mangé de vers, / Décharné, dénervé, où les os découverts, / Dépoulpés, dénoués, délaissent leur jointure"; Gryphius's poem "Gedanken über den Kirchhof und Ruhestatt der Verstorbenen" dwells on the intestines that burst through the skin, the decomposition of the nose & the worms stirring behind the eye (J. M. Cohen, The Baroque Lyric, pp. 42 & 44)*

Hamlet, III. iii, p. 1174. De Quincey, The English Mail-Coach: "Caesar at his last dinner-party, on the very evening before his assassination, being asked what death might be pronounced the most eligible, replied 'that which should be most sudden.' On the other hand, the divine Litany of our English Church places such a death in the very van of horrors: 'From battle & murder, & from sudden death — Good Lord, deliver us.' Sudden death is here made to crown the climax in a grand ascent of calamities ... The Roman by the word 'sudden' means unlingering, whereas the Christian Litany by 'sudden death' means a death without warning, consequently without any available summons to religious preparation" (Collected Writings, ed. D. Masson, XIII, pp. 301-2).

No.53



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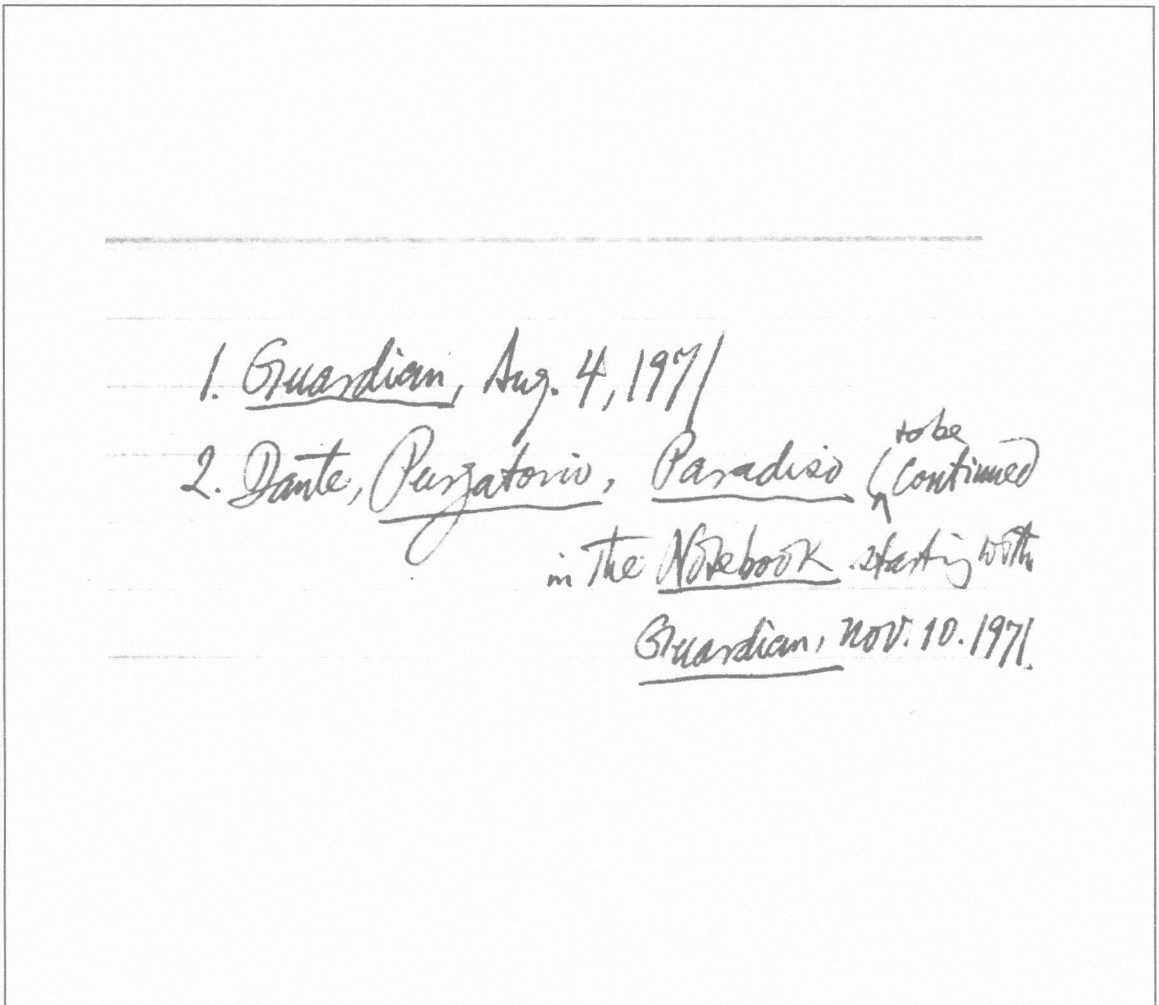
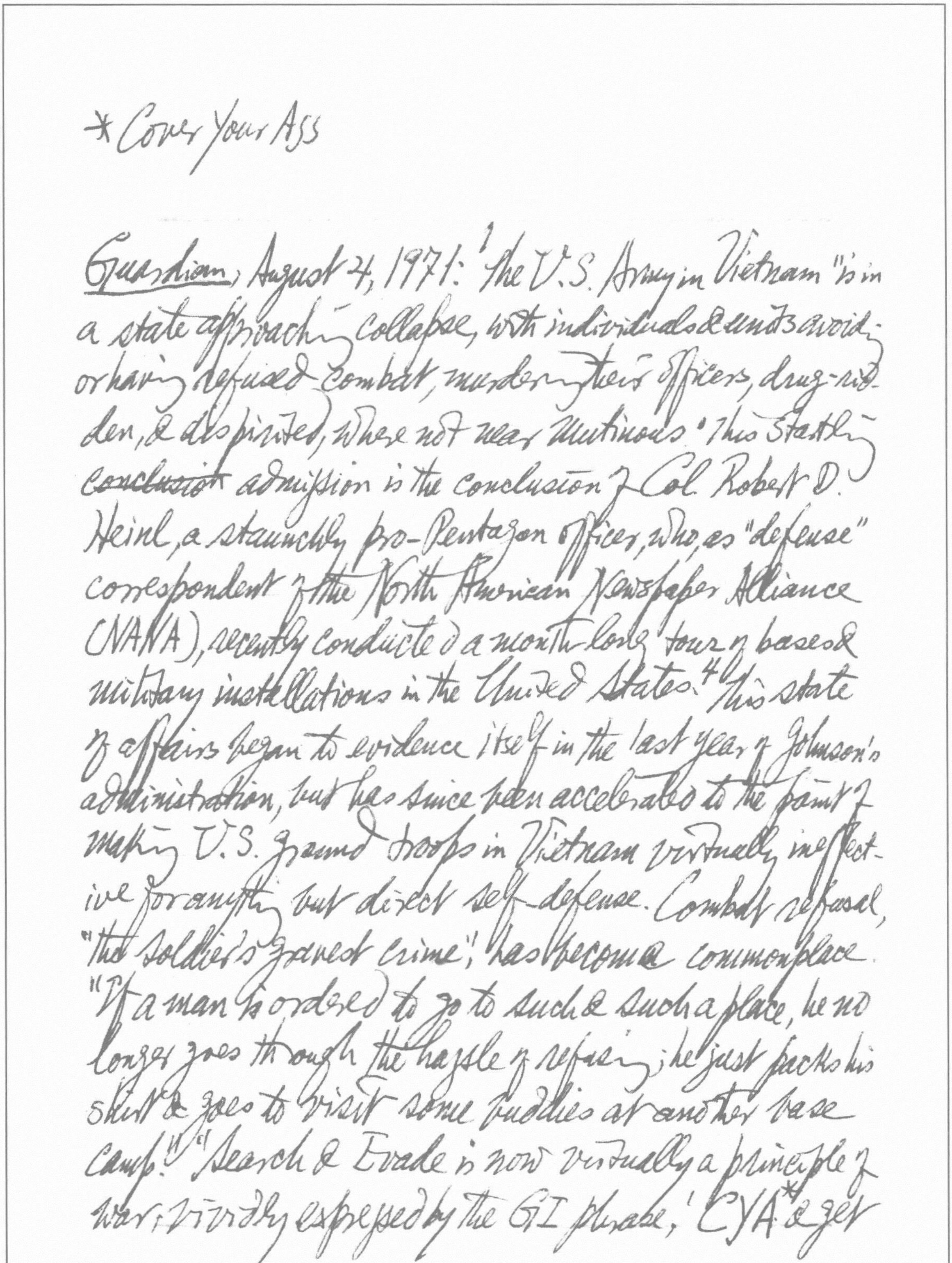


1. Guardian, Aug. 4, 1971
2. Dante, Purgatorio, Paradiso (to be continued
in the Notebook starting with
Guardian, Nov. 10. 1971.



*Cover Your Ass

Guardian, August 4, 1971:[1] the U.S. Army in Vietnam "is in a state approaching collapse, with individuals & units avoiding or having refused combat, murdering their officers, drug-ridden, & dispirited, where not near mutinous." This startling ~~conclusion~~ admission is the conclusion of Col. Robert D. Heinl, a staunchly pro-Pentagon officer, who, as "defense" correspondent of the North American Newspaper Alliance (NANA), recently conducted a month-long tour of bases & military installations in the United States.[4] This state of affairs began to evidence itself in the last year of Johnson's administration, but has since been accelerated to the point of making U.S. ground troops in Vietnam virtually ineffective for anything but direct self-defense. Combat refusal, "the soldier's gravest crime," has become commonplace. "If a man is ordered to go to such & such a place, he no longer goes through the hassle of refusing; he just packs his shirt & goes to visit some buddies at another base camp!"[4] "Search & Evade is now virtually a principle of war: vividly expressed by the GI phrase, 'CYA* & get

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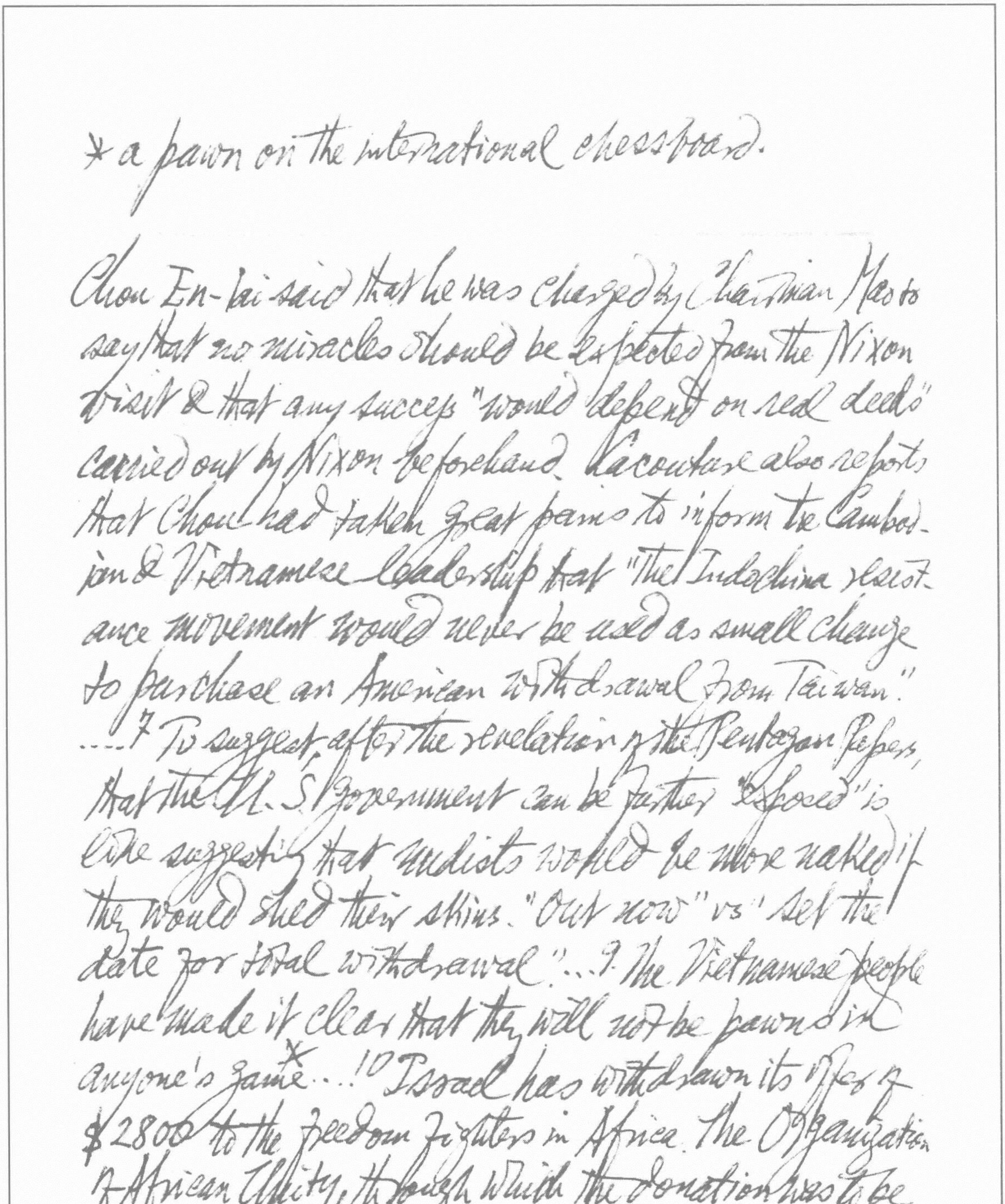
home!'" The most intimidating manifestation to the "lifers" & junior officers has been the increase in "fragging" incidents — assassination attempts on officers or non-commissioned officers with fragmentation bombs...[1] China's reiterated belief in absolute equality between big & small states implies rejection of big states making deals over the heads, or at the expense, of smaller states. Both Peking & Hanoi are aware of a Kissinger-Rogers thesis President Nixon has apparently accepted — namely having failed to get Moscow to use its influence for an acceptable Vietnam settlement, an approach should be made to Peking. A "help get us off the hook" section of the U.S. delegation in Paris from the start of the talks explained that it was too humiliating for a "super-power" like the U.S. to have to settle with a "small, backward" country like the DRV & even more humiliating to settle with a "bunch of rebels" like the NLF.[16] Jean Lacouture reports from Peking in the July 26 issue of *L'Observateur* that during the last of the three meetings with Kissinger,



* a pawn on the international chessboard.

Chou En-lai said that he was charged by Chairman Mao to say that no miracles should be expected from the Nixon visit & that any success "would depend on real deeds" carried out by Nixon beforehand. Lacouture also reports that Chou had taken great pains to inform the Cambodian & Vietnamese leadership that "The Indochina resistance movement would never be used as small change to purchase an American withdrawal from Taiwan." ....7 To suggest, after the revelation of the Pentagon Papers, that the U.S. government can be further "exposed" is like suggesting that nudists would be more naked if they would shed their skins. "Out now" vs "set the date for total withdrawal"...9 The Vietnamese people have made it clear that they will not be pawns in anyone's game*...!10 Israel has withdrawn its offer of $2800 to the freedom fighters in Africa. The Organization of African Unity, through which the donation was to be given, never responded to the offer. On the other hand, Israel faced the loss of nearly $17.5 million on this the bureaucrats at the State Department's Cuba desk. Casual sex & the desperate sex of prostitution

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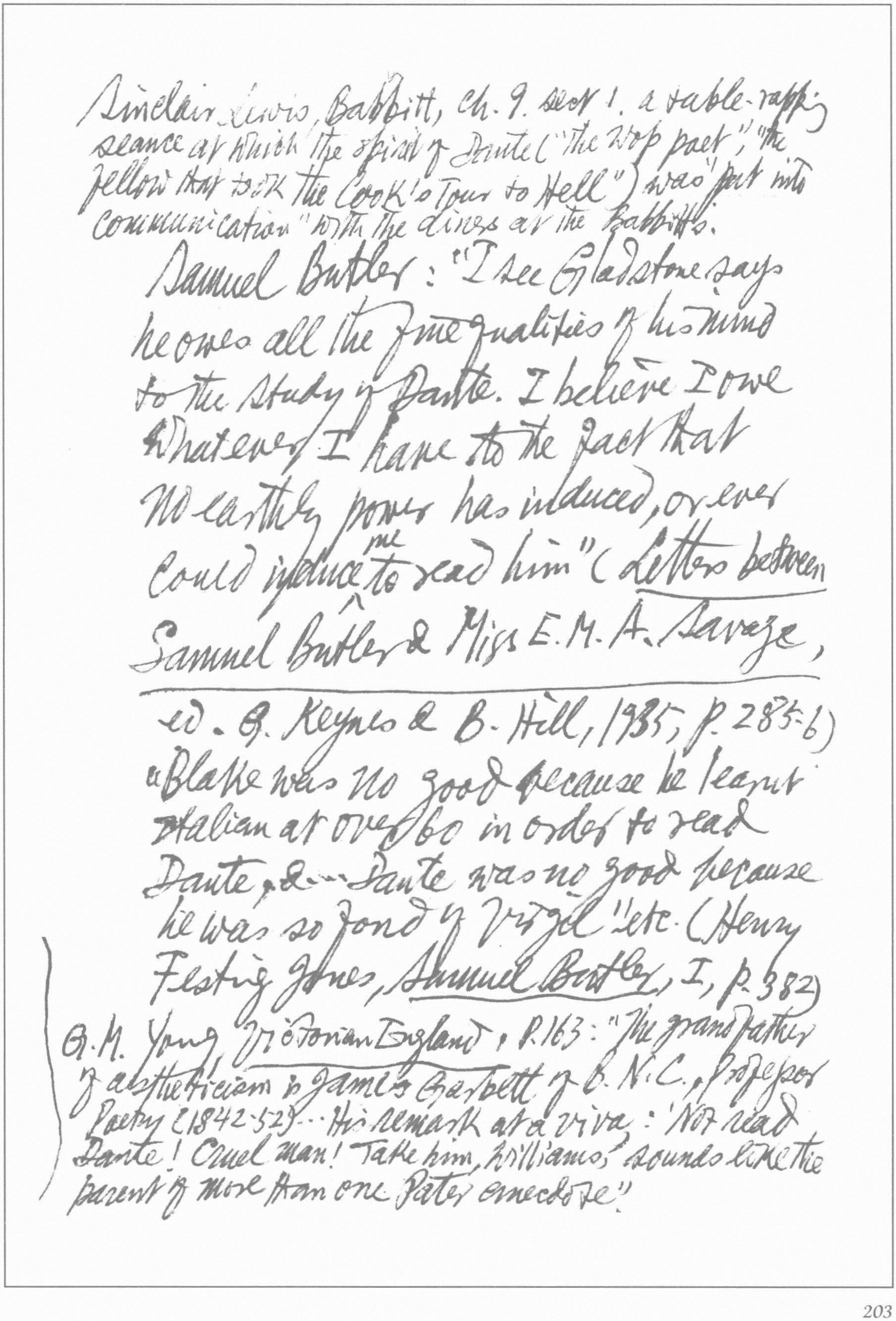
Fiat's investments in South Africa. The racist regime froze the flow of funds to Israel when it learned of the hypocritical offer...[12] Cuba is now off-limits to journalists like K. S. ~~de~~ Karol of Le Monde. Some communists commit the sin of confusing the concepts of peaceful coexistence & peaceful transition ...[14] A group calling itself Women for the Inclusion of Sexual Expression (WISE) has adopted an unfortunate slogan on behalf of lesbians: "Freedom of Sexual Expression". Efrem Zimbalist, Jr., Hollywood actor, & a group of friends have organized the Friends of the FBI.

(and Censorship, ed. Harry T. Moore, p. 94)

John Selden, Table-talk, p. 104 (quoted in marginalia to Gibbon, Decline & Fall, ch. 50 (Vol. V. p. 413) D. H. Lawrence: "The Novel": "Why do we cheer over the actual fact that Dante had a cosy bifurcated wife in his bed & a family of lusty little Dantinos? Petrarch had twelve little illegitimate Petrarchs of his own, between his knees. What bunk! Why did n't Dante & Petrarch chant in chorus: 'My old girl's got several babies that are mine, but thou be my spiritual concubine'" (Sex, Literature,



Sinclair Lewis, Babbitt, ch. 9. sect 1. a table-rapping seance at which the spirit of Dante ("the Wop poet", "the fellow that took the Cook's Tour to Hell") was "put into communication" with the diners at the Babbitts.

Samuel Butler: "I see Gladstone says he owes all the fine qualities of his mind to the study of Dante. I believe I owe whatever I have to the fact that no earthly power has induced, or ever could induce me to read him" (*Letters between Samuel Butler & Miss E.M.A. Savage*, ed. G. Keynes & B. Hill, 1935, p. 285-6)

"Blake was no good because he learnt Italian at over 60 in order to read Dante, & ... Dante was no good because he was so fond of Virgil" etc. (Henry Festing Jones, *Samuel Butler*, I, p. 382)

G.M. Young *Victorian England*, p.163: "The grandfather of aestheticism is James Garbett of B.N.C., Professor of Poetry (1842-52)... His remark at a viva: 'Not read Dante! Cruel man! Take him, Williams,' sounds like the parent of more than one Pater anecdote."

V. Nabokov, *Lolita*, The Olympia Press, pp. 18-9: "After all Dante fell madly in love with his Beatrice when she was nine… And when Petrarch fell madly in love with his Laureen, she was a fair-haired nymphet of 12." 蘇曼殊本事詩：丹頓裴倫是我師，才如江海命如絲，朱弦休為佳人絕，孤憤酸情欲語誰（少陵詩：客中消息兩京三十口，雖在命如絲。本後蕙山劉茂綬縣楹為錢同園命如絲髮）. A view of Dante & Byron based on literary gossip (cf Freeman's famous phrase à propos of Shelley: "Chatter about Harriet") ~~than~~ rather than on any acquaintance with the major works of the poets. The 丹頓 in question is the Dante of the *Vita Nuova*, ~~with~~ the forlorn lover of Beatrice.

Emerson: "Dante was very bad company, & was never invited to dinner".

Ludovico Domenichi, *Facetie, Motti et Burle*: "Dante spent some time at the court of Guido Novello da Polenta, then Lord of Ravenna. When Guido heard that Dante had slept with a street woman, he had her come secretly & asked her whether Dante had been a good knight & how many miles he had ridden. The good woman replied: 'Lord, I have a poor opinion of him, & I think he is a weak man; for although he was riding a good mare, he only rode one mile'" (Charles Speroni, *Wit & Wisdom of the Italian Renaissance*, p. 233)

* cf Paradiso, XXIII.67-9; see Curtius, for the trope of the bark.

Purgatorio ("The Temple Classics": tr. by Thomas Okey, notes by H. Oelsner).

Canto I.

Per correr miglior acqua alza le vele / omai la navi-cella del mio ingegno, / che lascia retro a sè mar sì Crudele.* // E Canterò di quel secondo regno, / dove l' Umano spirito si purga / e di salire al ciel diventa degno (1-6)... Dolce color d'oriental zaffiro, / che
gather   clear forehead   sky
s'accoglieva nel sereno aspetto / dell' aer puro
even to the 1st circle [of Hell]
infino al primo giro, // agli occhi miei ricominciò diletto (13-6)... [Virgil to Cato on Dante] "... libertà va cercando, che è sì cara, / Come sa chi per
freedom
lei vita rifiuta" (71-2) [Cato's suicide was regarded as the supreme act of devotion to liberty (Convito II.5: 90; De Monarchia, II.5:98); ~~H~~ his position as warder of the Christian Purgatory is partly explained by Virgil's line "secretosque pios, his dantem jura Catonem" (Aen. VIII.670), which refers to the good set apart from the wicked in the world beyond]. Cato: [advising Virgil to wash the filth from Dante's face with a smooth

* so that he may be fit to meet il primo ministro of Heaven.
** Baroque. cf IX.1-9

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rush (un giunco schietto)]*: "Null' altra pianta [than
put forth leaf   harden   there
giunchi], che facesse fronda / o indurasse, vi [on that
because it
isoletta] puote aver vita, / però che alle percosse
yields not to the buffetings of the waves
non seconda" (103-5). ... L'alba vinceva l'
ôra mattutina / che fuggia innanzi, sì che di lont-
sea
ano / Conobbi il tremolar della marina" (115-7).
the dew   is striving with   the sun
... la rugiada / pugna col sole (121-2).

CANTO II.

sì che / le bianche e le vermiglie guance, / là dove io
too great   age
era, della bella Aurora, / per troppa etate divenivan
orange
rance (7-9)** [It is sunset at Jerusalem, midnight on the
Ganges, i.e. in India, & sunrise in Purgatory where Dante
is]. Noi eravam lunghesso il mare ancora, / come
ponder over   in heart go   in
gente che pensa suo cammino, / che va col core, e col
body stay
corpo dimora (10-12). il Celestial nocchiero (43) [Char-
-on's angelic counterpart who guides a light with its charge
of happy souls to the Mountain of purification]... L'anime
who observed me by my breath   that I was yet alive
che si fur di me accorte, / per lo spirare, ch'io era
ancor vivo, / maravigliando diventaro smorte; (67-9)

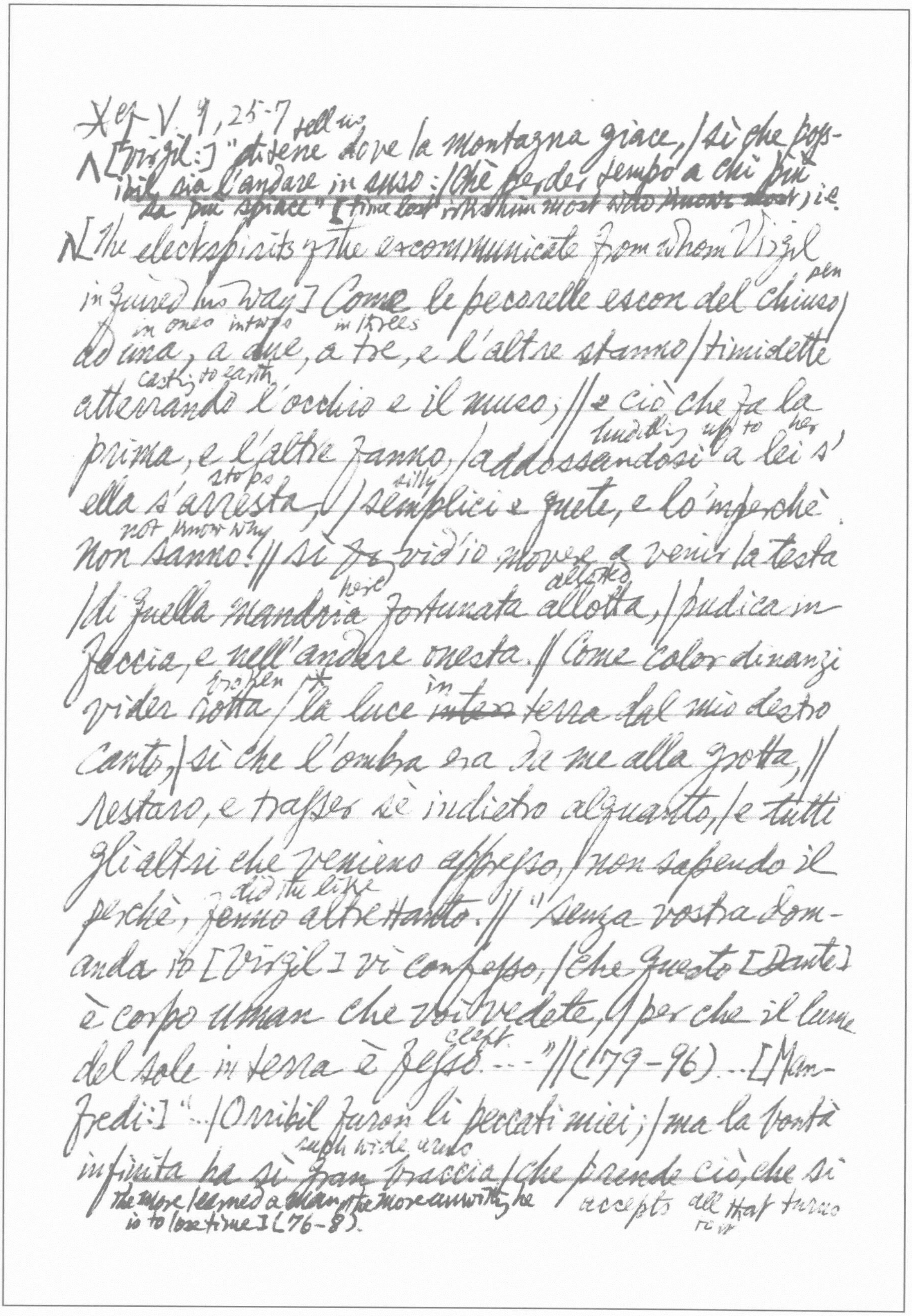
[One of them came forward to embrace Dante who was moved to
empty except in out in outward show
do the like] O ombre vane, fuor che nell'aspetto! / tre
behind him my hands I clasped
volte retro a lei le mani avvinsi, / e tante mi
returned with them to my breast
tornai con eſse al petto (79-81) [Dante asked Casella
to sing]. Noi eravam tutti fiſsi ed attenti / alle sue
note; ed ecco il veglio onesto [Cato], / gridando: "Che
tarrying
è ciò, spiriti lenti? // qual negligenza, quale stare
è questo?..." (118-121)

CANTO III

gnawed by self-reproach
Ei [Virgil] mi parea da sè steſso rimorso [because
of his momentary neglect of his charge through the distraction
of Casella's singing]: / o dignitosa coscienza e netta, /
bitter sting
Come t'è picciol fallo amaro morso! (7-9)... [The
sun was behind ~~them~~] Io mi volsi da lato con paura / d'
eſser abbandonato, quando io vidi / solo dinanzi a
the earth darkened, i.e. over which Dante cast his shadow
me la terra oscura (19-21). [Virgil set his
evening already there
fear at rest]: "... Vespero è già colà, dov'è sepo-
lto / lo corpo, dentro al quale io facea ombra: /
Napoli l'ha, e da Brandizio è tolto. // Ora, se
Brindisi

innanzi a me nulla s'adombra, / non ti maraviglia,
heavenly bodies
più che de' Cieli, / che l'uno all'altro raggio non
obstruct
ingombra. (25-30) [Virgil's body was transferred
by order of Augustus] // ... Matto è chi spera che
infinitude
nostra ragione / possa trascorrer la infinita
which one substance in 3 persons fills
via, / che tiene una sustanzia in tre persone. //
State contenti, umana gente, al *quia*: / che, se
no need for Mary to
potuto aveste veder tutto, / mestier non era partorir
give birth You have seen those desire fruitlessly
Maria; // e disiar vedeste senza frutto /
Those would otherwise have desire satisfied
tai, che sarebbe lor disio quetato, / ch'eternalmente
grief
è dato lor per lutto. // Io dico d'Aristotele
e di Plato / e di molti altri..." (34-44) [Thomas

Aquinas: "Demonstration is twofold: the one demonstrates by means of the cause, & is called *propter quid* ... the other by means of the effect, & is called the demonstration *quia*." Virgil means: Be satisfied ~~[illegible]~~ *that it is*, without ~~asking~~ asking *why*; had human reason been capable of penetrating those mysteries, there would have been no need for the revelation of the Word of God.] ....



X cf. V. 9, 25-7 tell us
^[Virgil:] "ditene dove la montagna giace, / sì che pos-
sibil sia l'andare in suso: / Chè perder tempo a chi più
sa più spiace" [time lost irks him most who ~~knows most~~]; i.e.
^[the elect spirits of the excommunicate from whom Virgil
pen
inquired his way] Come le pecorelle escon del chiuso /
in ones in twos in threes
ad una, a due, a tre, e l'altre stanno / timidette
casting to earth
atterrando l'occhio e il muso; // e ciò che fa la
huddling up to her
prima, e l'altre fanno, / addossandosi a lei s'
stops silly
ella s'arresta, // semplici e quete, e lo 'mperchè
not know why
non sanno: // sì ~~fo~~ vid' io movere a venir la testa
here allotted
/ di quella mandria fortunata allotta, / pudica in
faccia, e nell'andare onesta. // Come color dinanzi
broken * in
vider rotta / la luce ~~inter~~ terra dal mio destro
canto, / sì che l'ombra era da me alla grotta, //
restaro, e trasser sè indietro alquanto, / e tutti
gli altri che venieno appresso, / non sapendo il
did the like
perchè, fenno altrettanto. // "Senza vostra dom-
anda io [Virgil] vi confesso, / che questo [Dante]
è corpo uman che voi vedete, / per che il lume
cleft
del sole in terra è fesso. . . ." // (79-96) . . [Man-
fredi:] ". . / Orribil furon li peccati miei; / ma la bontà
such wide arms
infinita ha sì gran braccia, / che prende ciò che si
the more learned a man, the more unwilling he / accepts all that turns
is to lose time] (76-8). to it

* Green as the colour of hope cf VIII. 28-30; XXIX. 124-5.
** cf XXXII. 1-6

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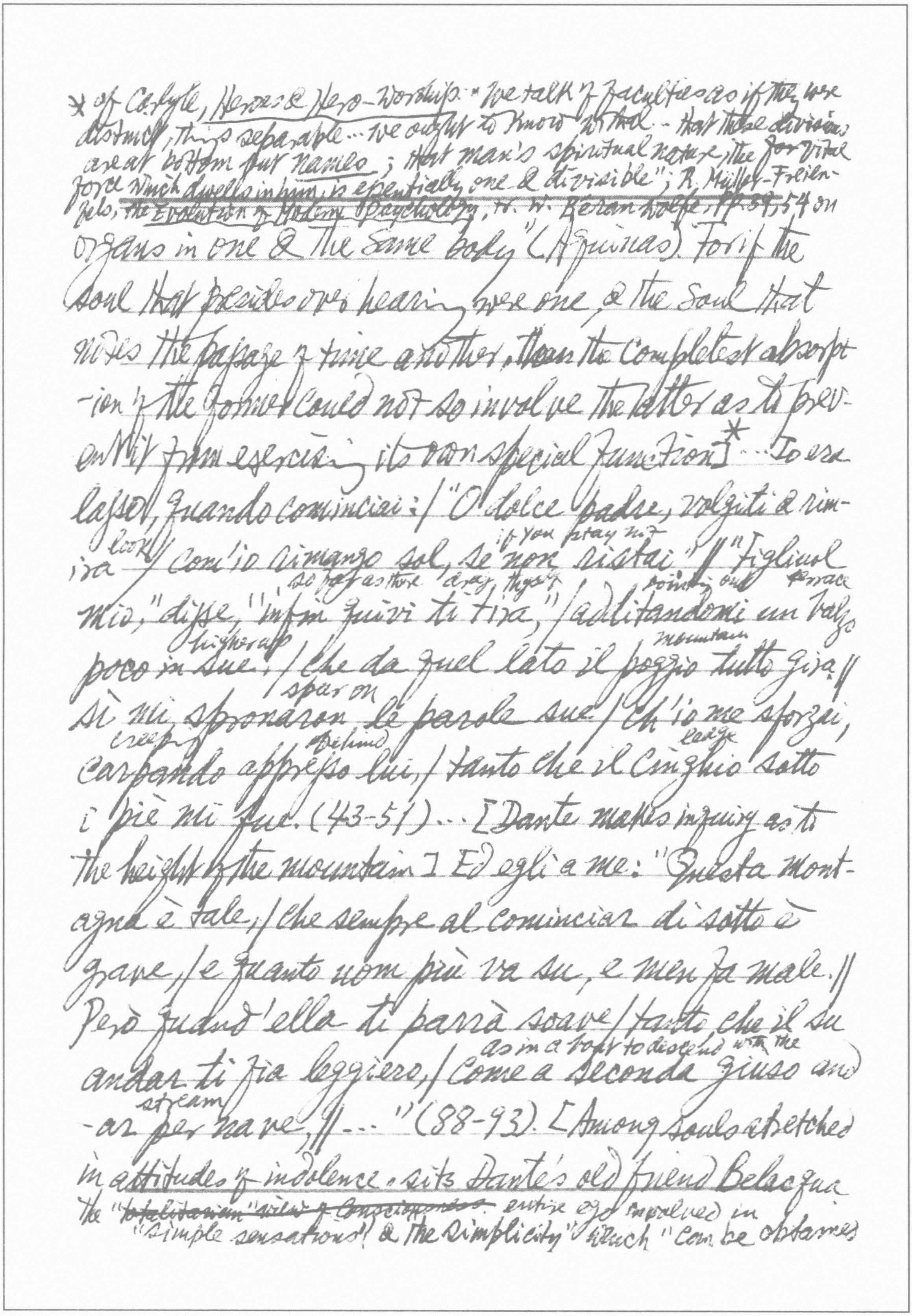
rivolge a lei. // (121-3) ... [The power of the Church's malediction has its limitations] By the church's ... man is not so
"Per lor maledizion sì non si
lost ... that eternal love may not ... return
perde, | che non possa tornar l'eterno amore, | mentre
so long as ... hope retains aught of green
che la speranza ha fior del verde" (133-5)*.

CANTO IV

faculty ... receives ... the soul is wholly centred
Quando per dilettanze ovver per doglie, | che alcuna
virtù nostra comprenda, | l'anima bene ad essa
on that faculty ... it seems that it gives no heed to other powers
si ~~Sì~~ raccoglie, // par che a nulla potenza più intenda; | e questo è contra quello error, che crede |
one soul above another is kindled in us
ch'un anima sopr'altra in noi s'accenda. // E però,
quando s'ode cosa o vede | che tenga forte a sè ~~l'~~
bent to it
l'anima volta, | vassene il tempo, e l'uom non se
notes it
n'avvede: // ch'altra potenza è quella che l'ascolta, | ed altra quella che ha l'anima intera; |
former ... latter
questa è quasi legata, e quella è sciolta. (1-12)**

[In the eagerness of his attention to Manfred's tale, Dante takes no notice of the passing time, & thereby furnishes a practical refutation of the Platonic doctrine of the plurality of souls: "Plato asserted that there were divers souls with distinct
only as a result of complicated acts of
thinking" →



* cf Carlyle, Heroes & Hero-Worship: "We talk of faculties as if they were distinct, things separable... we ought to know withal - that these divisions are at bottom but names; that man's spiritual nature, the ~~for~~ vital force which dwells in him, is essentially one & divisible"; R. Müller-Freienfels, ~~the Evolution of Modern Psychology, W. W. Beran Wolfe, pp 53,~~54 on organs in one & the same body" (Aquinas). For if the soul that presides over hearing were one, & the soul that notes the passage of time another, then the completest absorption of the former could not so involve the latter as to prevent it from exercising its own special function*] ... Io era lasso, quando cominciai: / "O dolce padre, volgiti e rim-

look / if you stay not

ira / com'io rimango sol, se non ristai." // "Figliuol

so far as there / drag thyself / pointing out / terrace

mio," disse, "infin quivi ti tira," / additandomi un balzo

higher up / mountain

poco in sue, / che da quel lato il poggio tutto gira. //

spur on

Sì mi spronaron le parole sue, / ch'io mi sforzai,

creep / behind / ledge

carpando appresso lui, / tanto che il cinghio sotto

i piè mi fue. (43-51) ... [Dante makes inquiry as to the height of the mountain] Ed egli a me: "Questa montagna è tale, / che sempre al cominciar di sotto è grave, / e quanto uom più va su, e men fa male. // Però quand'ella ti parrà soave / tanto che il su

as in a boat to descend with the

andar ti fia leggiero, / come a seconda giuso and-

stream

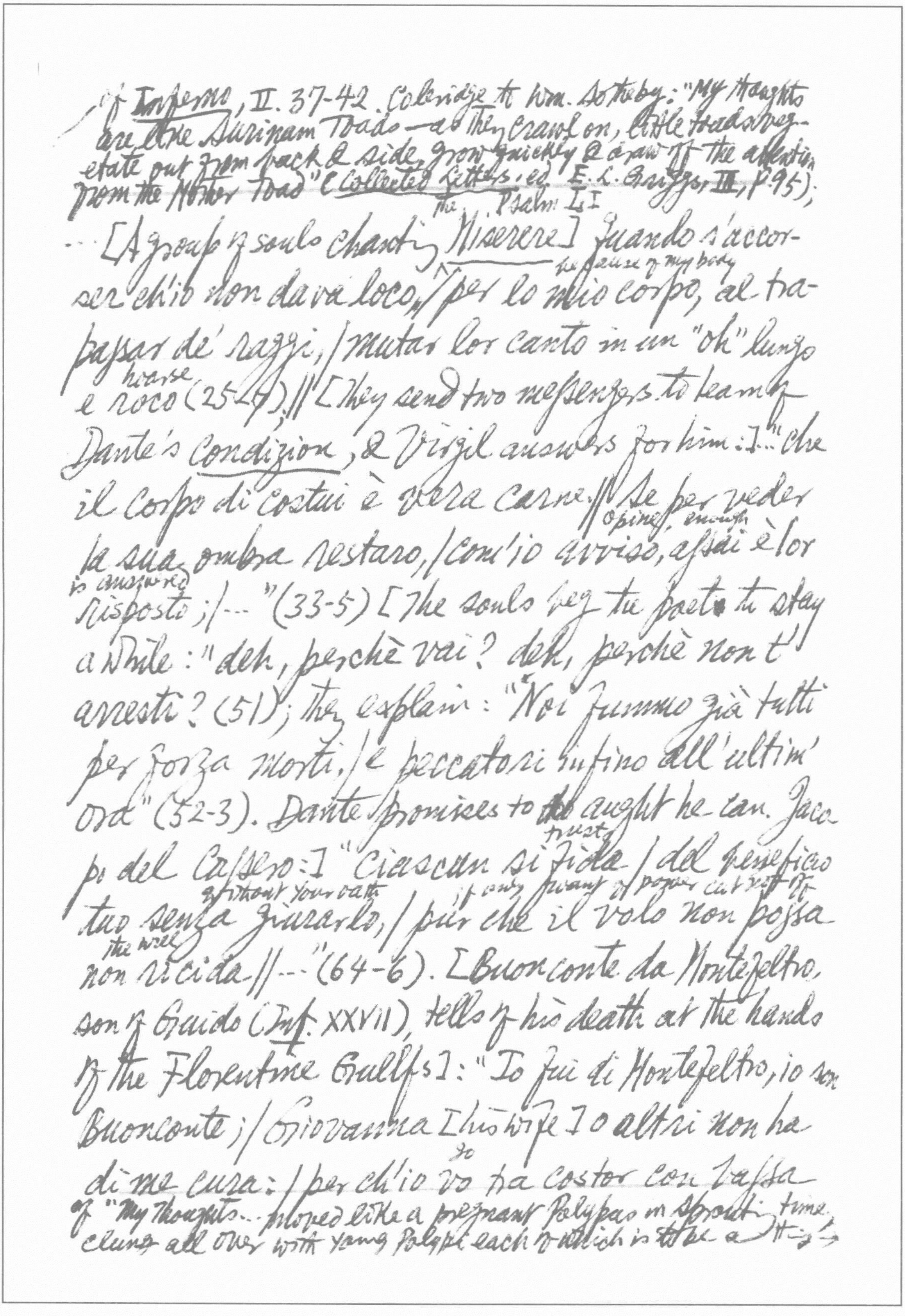
-ar per nave, // ..." (88-93). [Among souls stretched in attitudes of indolence, sits Dante's old friend Belacqua

the "~~totalitarian" view of consciousness~~. entire ego involved in "simple sensations" & the simplicity" which "can be obtained

infra, 25-7;
*cf. III. 88. Dante is as self-conscious of his shadow as Peter
Schlemihl of his lack of it. (cf. XXVI. 7 ff.)
(** James Lowell aptly applies these lines to Hamlet's
irresolution; cf. Coleridge's vividly quaint image ~~for his own~~
→ cf. Inf. XII. 81-2. of the ~~Surinam toad~~ ~~for his own [illegible]~~
hugging his knees like Sloth's own brother] Ed un di lor,
weary
che mi sembrava lasso, / sedeva ed abbracciava
between the knees
le ginocchia, / tenendo il viso giù tra esse
set eye on
basso. // "O dolce signor mio," diss' io, "adocchia
lazier
/ colui che mostra sè più negligente / che se
sloth were his very sister
pigrizia fosse sua sirocchia." (106-111) // ~~[illegible]~~
8

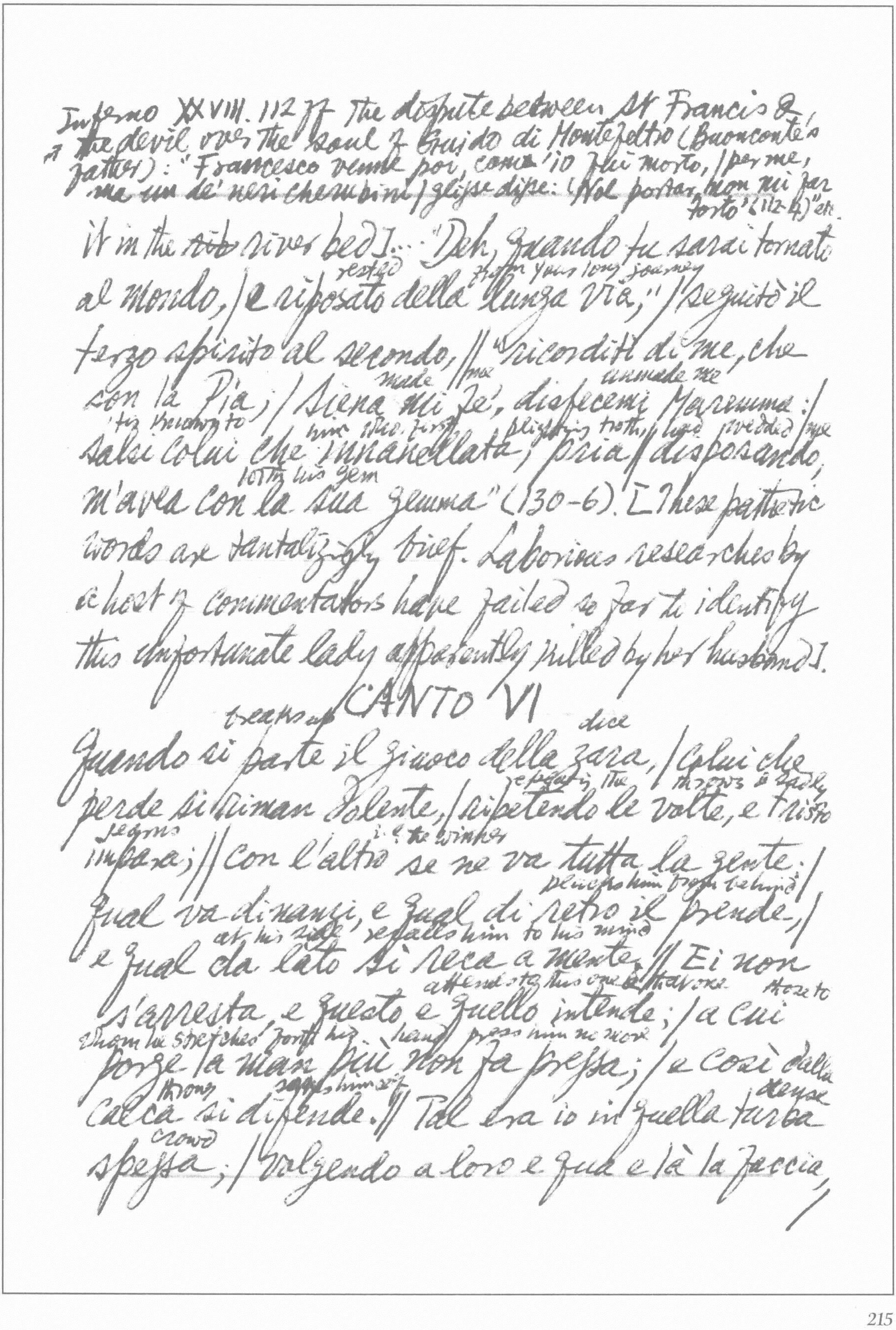
CANTO V

[Dante's shadow still excites amazement among the souls]
I saw them at me, at me
e vidile guardar per maraviglia / pur me, pur
alone i.e. shadow
me, e il lume ch'era rotto.* // (8-9) ... [Virgil
bids him pay no heed to their exclamations] "Vien
retro a me, e lascia dir le genti; / sta come
shakes top
torre ferma, che non crolla / giammai la cima
per soffiar de' venti: // chè sempre l'uomo, in
wells up, sprout forth on
cui pensier rampolla / sopra pensier, da sè
sets back the mark the one saps, the
dilunga il segno, / perchè la foga l'un dell'
force of the other ardor
altro insolla." (13-18)** // "E che poteva io ridir, se
this I said suffused
non: "Io vegno"? / Dissilo, alquanto del color consperso
/ che fa l'uom di perdon tal volta degno. // (19-21)
self-defeating proliferation of ideas cf. makes a man worthy of pardon
XVIII. 141-2). & cf. N. Sapegno's note in his ed.



cf Inferno, II. 37-42. Coleridge to Wm. Sotheby: "My thoughts
are like Surinam Toads — as they crawl on, little toads veg-
etate out from back & side, grow quickly & draw off the attention
from the Mother Toad" (Collected Letters, ed. E. L. Griggs, II, p. 95);
the Psalm LI
... [A group of souls chanting Miserere] Quando s'accor-
because of my body
ser ch'io non dava loco / per lo mio corpo, al tra-
passar de' raggi, / mutar lor canto in un "oh" lungo
hoarse
e roco (25-7) // [They send two messengers to learn of
Dante's condizion, & Virgil answers for him:] ... "che
il corpo di costui è vera carne. // Se per veder
opine, enough
la sua ombra restaro, / com' io avviso, assai è lor
is answered
risposto; / ..." (33-5) [The souls beg the poets to stay
a while: "deh, perchè vai? deh, perchè non t'
arresti? (51); they explain: "Noi fummo già tutti
per forza morti, / e peccatori infino all' ultim'
ora" (52-3). Dante promises to do aught he can. Jaco-
trust
po del Cassero:] "Ciascun si fida / del beneficio
without your oath if only want of power cut not off
tuo senza giurarlo, / pur che il volo non possa
the will
non ricida // ..." (64-6). [Buonconte da Montefeltro,
son of Guido (Inf. XXVII), tells of his death at the hands
of the Florentine Guelfs]: "Io fui di Montefeltro, io son
Buonconte; / Giovanna [his wife] o altri non ha
go
di me cura; / per ch'io vo tra costor con bassa
cf "My thoughts... sloped like a pregnant Polypus in sprouting time,
clung all over with young Polyps each of which is to be a thing >

*cf Falstaff "larding the earth" & cf 佛祖统纪子三上
Shakespeare, I Henry IV, V.ii
*The struggle of the angel & the devil for Buonconte's soul
~~reminds one of the end of Faust in Goethe's work, II^{ter} Theil~~. cf —
fonte (88-90). || ... [He fled with the vanquished
Ghibellines from ~~Capo~~ Campaldino to a nameless place]
name lost
Dove il vocabol suo diventa vano / arriva' io for
pierced throat
-ato nella gola, / fuggendo a piede e sanguin-
end my
ando il piano* || Quivi perdei la vista, e la paro
words upon the name of Mary
-la / nel nome di Maria finii, e quivi / caddi,
e rimase la mia carne sola. || Io dirò il vero,
e tu il ridì tra i vivi; / l'angel di Dio mi
i.e. devil
prese, e quel d'inferno / gridava: 'O tu del
why dost thou rob me?
ciel, perchè mi privi? || Tu te ne porti di cost
for a little teardrop which snatches
-ui l'eterno / per una lagrimetta che il me
him from me i.e. the corpse
toglie; / ma io farò dell'altro altro governo."
(97-108)* [The devil's vengeance on the deserted
He united that evil will which seeks ill only
body] "Giunse quel mal voler, che pur mal
with intellect mist
chiede, / con l'intelletto, e mosse il fummo e il
power
vento / per la virtù, che sua natura diede (112-
saturated air
4) || ... -sì che il pregno aere in acqua si conv-
erse: / la pioggia cadde (118-9)..." [washed his
corpo gelato" (124) away right into the Arno & sank
& of itself — & every motion outsprings a new twig of jelly-life" (The
Notebooks, ed. Kathleen Coburn, vol. II, § 2431).

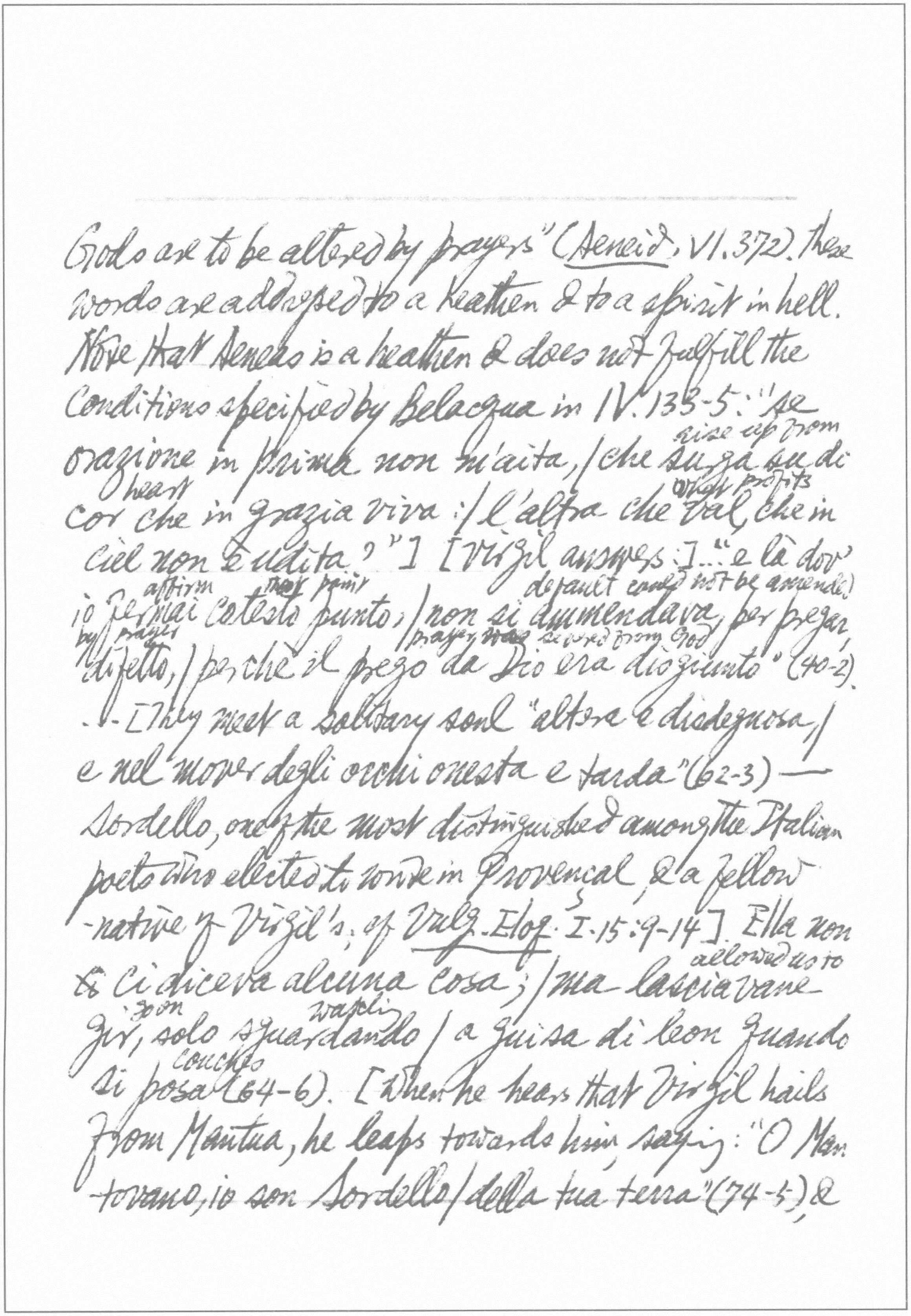


Inferno XXVIII. 112 ff The dispute between St Francis &
the devil over the soul of Guido di Montefeltro (Buonconte's
father): "Francesco venne poi, com' io fui morto, | per me,
ma un de' neri cherubini | gli disse: 'Non portar, non mi far
torto' (112-4)" etc.
it in the ~~rib~~ river bed]... "Deh, quando tu sarai tornato
rested from your long journey
al mondo, | e riposato della lunga via," | seguitò il
terzo spirito al secondo, || "ricorditi di me, che
made me unmade me
son la Pia; | Siena mi fe', disfecemi Maremma: |
'tis known to him who first plighting troth, | had wedded | me
salsi colui che 'nnanellata, pria | disposando,
with his gem
m'avea con la sua gemma" (130-6). [These pathetic
words are tantalizingly brief. Laborious researches by
a host of commentators have failed so far to identify
this unfortunate lady apparently killed by her husband].

CANTO VI

breaks up dice
Quando si parte il giuoco della zara, | colui che
repeating the throws & sadly
perde si riman dolente, | ripetendo le volte, e tristo
learns i.e. the winner
impara; || con l'altro se ne va tutta la gente: |
plucks him from behind
qual va dinanzi, e qual di retro il prende, |
at his side recalls him to his mind
e qual da lato li si reca a mente. || Ei non
attends to this one & that one those to
s'arresta, e questo e quello intende; | a cui
whom he stretches forth his hand press him no more
porge la man, più non fa pressa; | e così dalla
throng saves him self dense
calca si difende. || Tal era io in quella turba
crowd
spessa, | volgendo a loro e qua e là la faccia, |

e promettendo, mi sciogliea da essa (1-12) [Like
a successful gamester who must cleave his way by
payments through the host whose quickened sense of
friendship overflows in obstructive congratulations &
reminiscences, so Dante must pay his way by promises
through the crowd of souls] ... when I was free from
Come libero fui da
all those shades whose one prayer is that
tutte e quante / quell' ombre, che pregar pur
others should pray for them so that their way to blessedness
ch'altri preghi, / sì che s'avacci il lor div-
to speed
enir sante, // io cominciai: "E' par che tu mi
in a certain passage
neghi, / o luce mia, espresso in alcun testo, / che
yet these
decreto del cielo orazion pieghi; // e questa
people pray but for this
gente prega pur di questo. / Sarebbe dunque
loro speme vana? / O non m'è il detto tuo
ben manifesto?" (25-33) [Among the persons Aeneas
meets in hell is his former pilot, Palinurus, who, having
been drowned at sea, is not allowed to cross the Acheron
for a hundred years. He entreats Aeneas to take him
across the river, whereupon the Sibyl rebukes him
with the words: "Cease to hope that the decrees of the



Gods are to be altered by prayers" (*Aeneid*, VI.372). These
words are addressed to a heathen & to a spirit in hell.
Note that Aeneas is a heathen & does not fulfill the
conditions specified by Belacqua in IV.133-5: "se
rise up from
orazione in prima non m'aita, / che surga su di
heart other profits
cor che in grazia viva: / l'altra che val, che in
ciel non è udita?"] [Virgil answers:] ... "e là dov'
affirm that point default could not be amended
io fermai cotesto punto, / non si ammendava, per pregar,
by prayer prayer was severed from God
difetto, / perchè il prego da Dio era disgiunto" (40-2).
. V- [They meet a solitary soul "altera e disdegnosa, /
e nel mover degli occhi onesta e tarda" (62-3) —
Sordello, one of the most distinguished among the Italian
poets who elected to write in Provençal, & a fellow
-native of Virgil's; cf *Vulg. Eloq.* I.15:9-14]. Ella non
allowed us to
ci diceva alcuna cosa; / ma lasciavane
go on watching
gir, solo sguardando / a guisa di leon quando
couches
si posa (64-6). [When he hears that Virgil hails
from Mantua, he leaps towards him, saying: "O Man-
-tovano, io son Sordello / della tua terra" (74-5), &

*Adumbration of the famous image of changing beds in Manzoni, Leopardi & Baudelaire.

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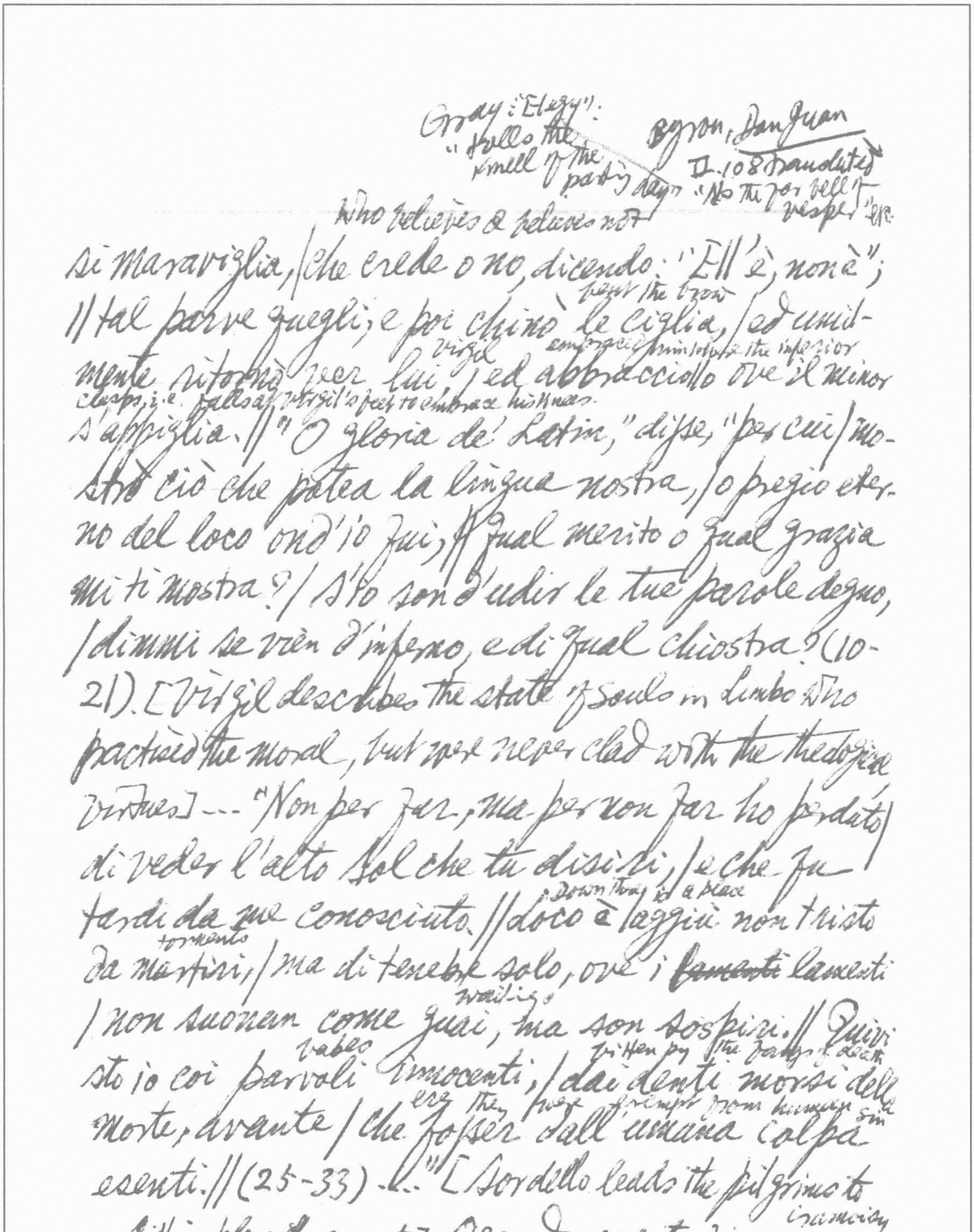
they embrace. The love of these two fellow-citizens calls back to Dante's heart the miserable dissensions that rend the cities of Italy] Ahi serva Italia, di dolore
pilot
ostello, / nave senza nocchiero in gran tempesta, /
mistress of provinces
non donna di provincie, ma bordello! // Quell'anima
name
gentil fu così presta, / sol per lo dolce suon della
greet
sua terra, / di fare al cittadin suo quivi festa; // ed ora in te non stanno senza guerra / li
thy living men gnaw those whom
vivi tuoi, e l'un l'altro si rode / di quei che
one wall & one foss shut in, i.e. of the same city
un muro ed una fossa serra. // (76-84) [Dante inveighs against Florence] [E se ben ti ricordi e vedi lume, / vedrai te simigliante a quella inferma, / che non può trovar posa in su le
by turning about
piume, // ma con dar volta suo dolore scher-
shun
ma (148-151).*

CANTO VII

"Io son Virgilio; e per null'altro rio / lo ciel perdei, che per non aver fè" (7-8) ... // ... Qual è colui che cosa innanzi a sè / subita vede, ond'ei



Gray: "Elegy": "tolls the knell of the parting day"

Byron, Don Juan III.108 translated "No più per belli vesper" etc.

who believes & believes not

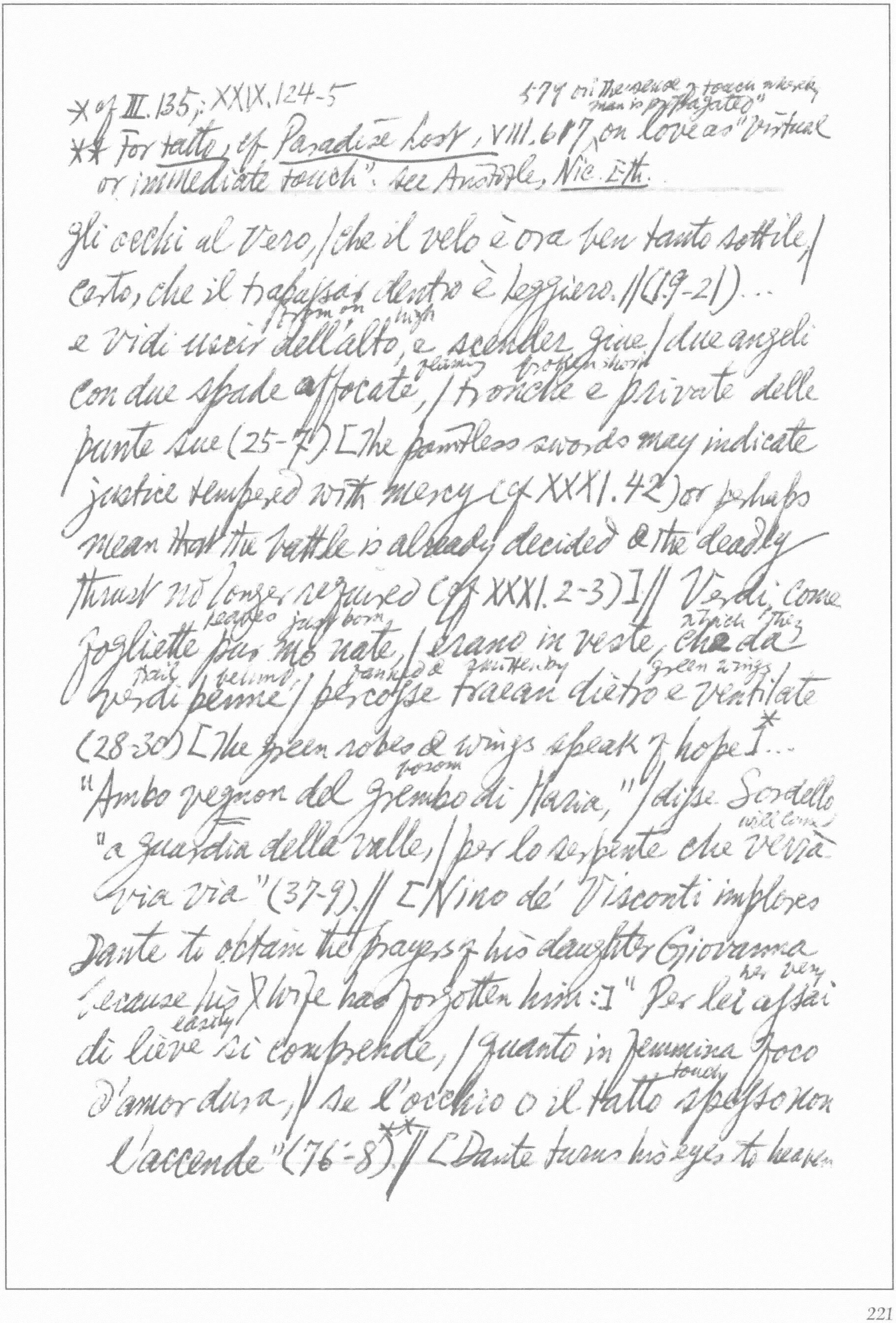
si maraviglia, | che crede o no, dicendo: "Ell' è, non è";
bent the brow
|| tal parve quegli; e poi chinò le ciglia, | ed umil-
Virgil embraced him where the inferior
mente ritornò ver lui, | ed abbracciollo ove il minor
clasps, i.e. falls at Virgil's feet to embrace his knees.
s'appiglia. || "O gloria de' Latin," disse, "per cui | mo-
strò ciò che potea la lingua nostra, | o pregio eter-
no del loco ond' io fui, || qual merito o qual grazia
mi ti mostra? | S'io son d'udir le tue parole degno,
| dimmi se vièn d'inferno, e di qual chiostra? (10-
21). [Virgil describes the state of souls in limbo who
practised the moral, but were never clad with the theological
virtues] ... "Non per far, ma per non far ho perduto |
di veder l'alto Sol che tu disiri, | e che fu
down there is a place
tardi da me conosciuto. || Loco è laggiù non tristo
torments
da martiri, | ma di tenebre solo, ove i ~~famanti~~ lamenti
wailings
| non suonan come guai, ma son sospiri. || Quivi
babes bitten by the fangs of death
sto io coi parvoli innocenti, | dai denti morsi della
ere they were exempt from human sin
morte, avante | che fosser dall' umana colpa
esenti. || (25-33) ..." [Sordello leads the pilgrims to
cramoisy
a fitting place ~~of~~ of rest] Oro ed argento fino, cocco

* 花氣渾如百和香（杜甫詩句）° sic; "bianca"
** Chateaubriand ~~in his~~ Mémoires d'outre-tombe, ~~Brief~~ vi. XI: the beauty ~~of this time~~ "L'Angélus tintait" cf. Par. XIX. 23-4
~~White~~ Indian wood les sons de la cloche "semblait..."
e biacca°, / indico legno lucido e sereno, / fresco
at the moment it is split
smeraldo in l'ora che si fiacca, // dall'erba e
dell of the valley
dalli fior dentro a quel seno / posti, ciascun saria
di color vinto, / come dal suo maggiore è vinto il
of the
meno. // Non avea pur natura ivi dipinto, / ma di
sweetness of a thousand scents is made an unknown & indefinable one
soavità di mille odori / vi facea un incognito
e indistinto* // (73-81) [Here the pensive souls
of kings & rulers who neglected their higher functions
are seated.] [Sordello points them out one by one]
sits highest
"Colui, che più sied' alto e fa sembianti / d'aver
does not move lips
negletto ciò che far dovea, / e che non move bocca
with the others' songs Rudolf
agli altrui canti, // Ridolfo imperador fu..." (91-4).

CANTO VIII

[At the pensive hour of sunset] Era già l'ora che
turns back the desire of sailors melts their
volge il disio / ai navicanti, e intenerisce il
heart the day when they have said to their sweet friends adieu
core / lo dì ch'han detto ai dolci amici addio; //
which pierces the new pilgrim with love
e che lo nuovo peregrin d'amore / punge, se ode
chimes seem to mourn for the dying day
squilla di lontano, / che paia il giorno pianger
Sharpen here
che si more (1-6)** //... Aguzza qui, lettor, ben
reader

Gray: "Elegy": the curfew tolls the knell of parting day,



gli occhi al vero, / che il velo è ora ben tanto sottile, /
certo, che il trapassar dentro è leggiero. ||(19-21)...
from on high
e vidi uscir dell'alto, e scender giue / due angeli
flaming broken short
con due spade affocate, / tronche e private delle
punte sue (25-7) [The pointless swords may indicate
justice tempered with mercy (cf XXXI.42) or perhaps
mean that the battle is already decided & the deadly
thrust no longer required (cf XXXI.2-3)] // Verdi come
leaves just born which they
fogliette pur mo nate, / erano in veste, che da
trail behind fanned & fluttering green wings
verdi penne / percosse traean dietro e ventilate
(28-30) [The green robes & wings speak of hope]*...
bosom
"Ambo vegnon del grembo di Maria," / disse Sordello
will come
"a guardia della valle, / per lo serpente che verrà
via via" (37-9). // [Nino de' Visconti implores
Dante to obtain the prayers of his daughter Giovanna
her very
because his wife has forgotten him:] "Per lei assai
easily
di lieve si comprende, / quanto in femmina foco
touch
d'amor dura, / se l'occhio o il tatto spesso non
l'accende" (76-8)** // [Dante turns his eyes to heaven

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* cf III.135; XXIX.124-5

** For tatto, cf *Paradise Lost*, VIII.617 579 on "the sense of touch whereby man is propagated" on love as "virtual or immediate touch". See Aristotle, Nic. Eth.

torches
& sees three bright stars (tre facelle—89). Virgil
explains:] "… Le quattro chiare stelle, / che vedevi
staman, son di là basse, / e queste son salite
ov'eran quelle" (91–3) [That is, the 4 stars repres-
enting the moral virtues have vanished behind the moun-
tain, & the 3 representing theological virtues shine in
where the little vale has
the sky.] // Da quella parte, onde non ha riparo /
no rampart serpent
la piccola vallea,* era una biscia, / forse qual
diede ad Eva il cibo amaro. // Tra l'erba e i
reptile
fior venia la mala striscia, / volgendo ad or
licking
ad or la testa al dosso, / leccando come bestia
sleek itself
che si liscia. // Io non vidi, e però non dicer
falcons
non posso, / come mosser gli astor celestiali, /
in motion
ma vidi bene e l'uno e l'altro mosso. //
Sentendo fender l'aere alle verdi ali, / fuggì
turn around fleeing
il serpente, e gli angeli dier volta / suso alle
in equal measure back to their posts
poste rivolando eguali (97–108) //

CANTO IX

La concubina di Titone antico / già s'imbiancava

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* cf Paradise Lost, XI, 118 ff. The Almighty's "sovran will" to
"the Sons of Light": "And on the east side of the Garden place, /
Where entrance up from Eden easiest climbs, / Cherubic
Watch, & of a sword the flame / Wide waving, all approach far
off to fright / And guard all passage to the Tree of Life". The Watch-
ful Cherubim "Four faces each / Had, like a double

Janus; all their shape / spangled with eyes more numerous than those
of Argus" etc (128 ff).

*Baroque; cf II. 7-9. Croce forgot these examples in the Introduction
to his ~~version~~ version of Il Pentamerone

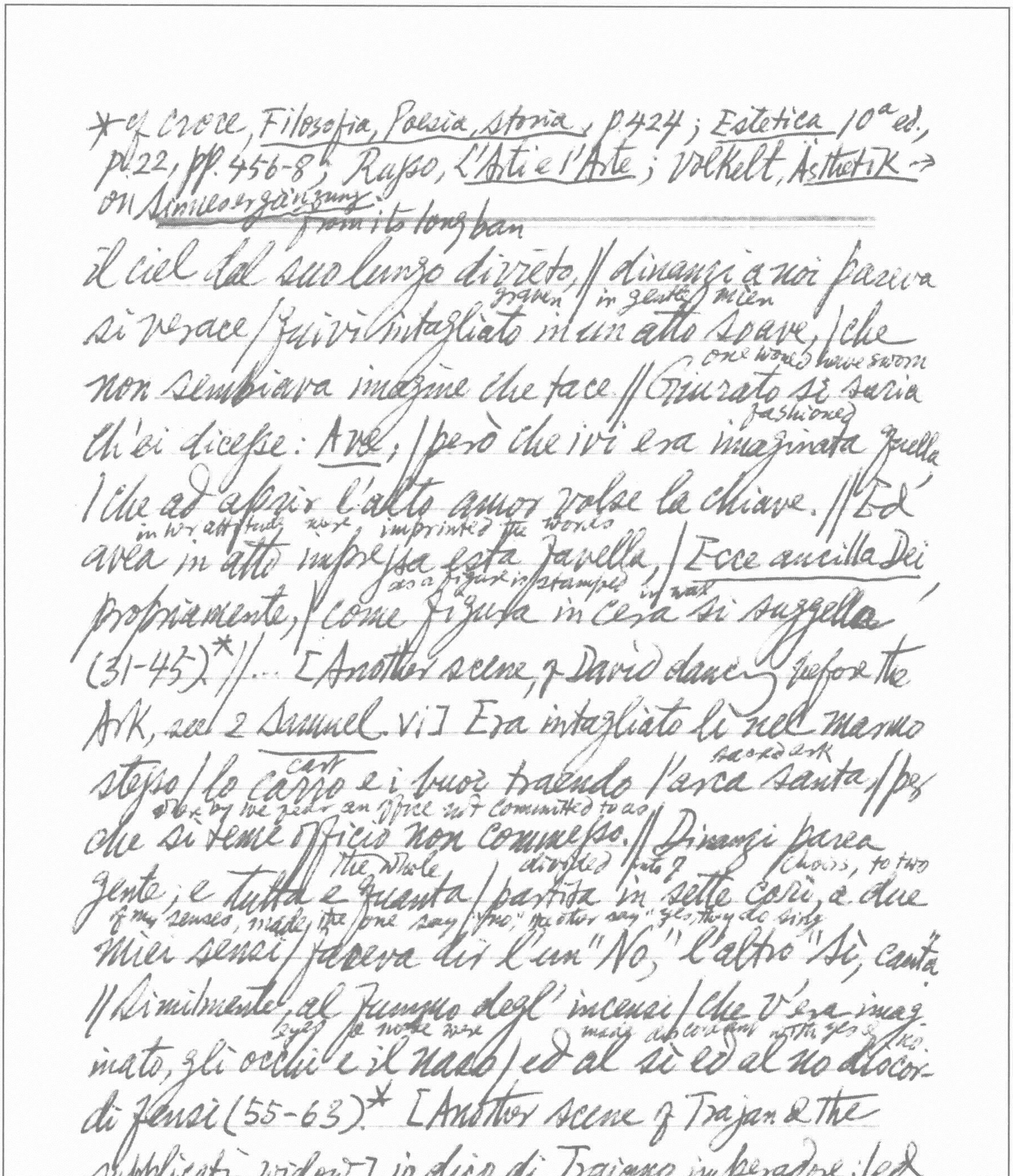
al balco d'oriente, / fuor delle braccia del suo dolce
amico; // di gemme la sua fronte era lucente, / poste
i.e. the constellation of Scorpio
in figura del freddo animale, / che con la coda
percote la gente; // (1-6) [The lunar aurora on the
horizon is oddly called the "mistress" of Tithonus because
she is a spurious aurora, & the genuine Aurora was
the "wife" of Tithonus]*... Nell'ora che comincia i tristi
lai / la rondinella presso alla mattina, / forse a
former woes / our mind
memoria de' suoi primi guai, // e che la mente
more of a wanderer from the flesh & less imprisoned
nostra, peregrina / più dalla carne e men da'
in thoughts
pensier presa, / alle sue vision quasi è divina: //
in sogno mi parea veder sospesa / un'aguila
nel ciel con penne d'oro, / con l'ali aperte, ed
intent to swoop
a calare intesa (13-21) // (This is the of three dreams
or visions, each of which takes place shortly before
dawn; see XIX. 1 ff & XXVII. 94 ff. The eagle, in the
"Bestiaries", is said to fly up in his old age into the circle
of fire, where he burns off all his feathers & falls blind-
ed into a fountain of water, whence he issues with his

of Dryden: "To Sir Godfrey Kneller": "At least thy Pictures look a Voice" (*Poems*, ed. J. Sargeaunt, p. 168); Prior: "Advice to the Painter": "In painted Words & speaking Colours tell" (*Literary Works*, ed. H. B. Wright & M. K. Spears, p. 11).

Youth renewed. A symbol of baptismal regeneration.] [Dante
wakes to find himself alone with Virgil, higher on the
Mount, nigh to the gate of Purgatory proper, & learns
that, during his sleep, "venne una donna, e disse:
'Io son Lucia; / lasciatemi pigliar costui che
dorme'" (55-6), & bore him away & placed him here.]
Virgil
"Qui ti posò; e pria mi dimostraro / gli occhi
then she
suoi belli quell'entrata aperta; / poi ella
& sleep together went away
e il sonno ad una se n'andaro." (61-3).
[The Guardian Angel admits Dante with the solemn
warning that he is not to look behind him, when once
I make you aware
past the gate:] "Entrate; ma facciovi accorti /
returns outside again
che di fuor torna chi 'ndietro si guata" (131-2).

CANTO X

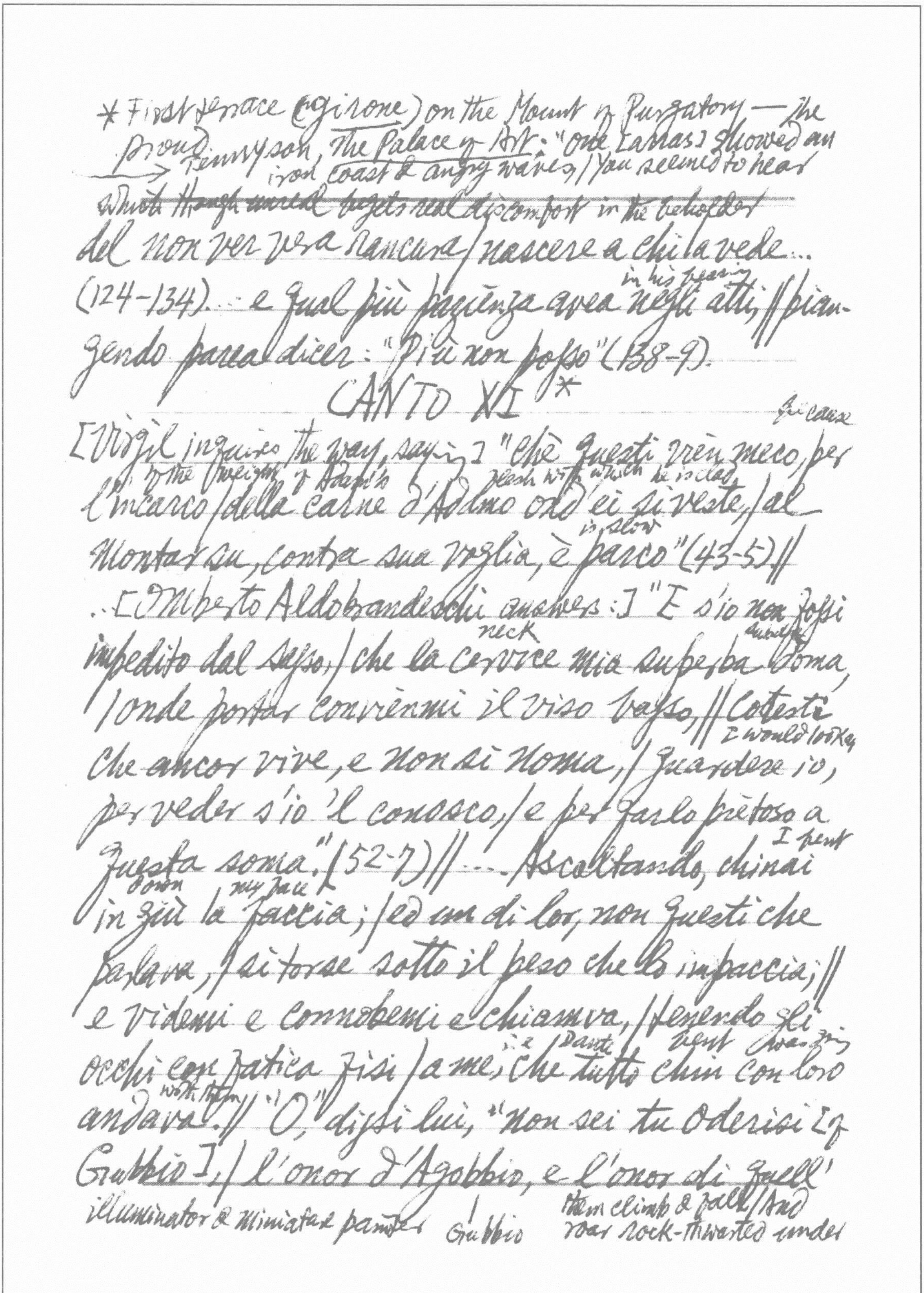
[The inner side of the terrace] esser de marmo candido,
with sculpture
e adorno / d'intagli sì che non pur Policreto [The
nature there would
Greek sculptor Polycletus], / ma la natura lì avre-
be put to shame i.e. the [illegible] many
bbe scorno. / L'angel che venne in terra col decreto
/ della molt'anni lagrimata pace, / che aperse
decree of peace, wept for since many years



*cf Croce, Filosofia, Poesia, storia, p.424; Estetica 10ª ed.,
p.22, pp. 456-8; Russo, L'Arti e l'Arte; Volkelt, Ästhetik →
on Sinneserganzung

from its long ban
il ciel dal suo lungo divieto, // dinanzi a noi pareva
graven / in gentle mien
si verace / quivi intagliato in un atto soave, / che
one would have sworn
non sembiava imagine che tace. // Giurato si saria
fashioned
ch'ei dicesse: Ave; / però che ivi era imaginata quella
/ che ad aprir l'alto amor volse la chiave. // Ed
in her attitude were imprinted the words
avea in atto impressa esta favella, / Ecce ancilla Dei
as a figure is stamped in wax
propriamente, / come figura in cera si suggella
(31-45)* // ... [Another scene, of David dancing before the
Ark, see 2 Samuel vi] Era intagliato lì nel marmo
cart / sacred ark
stesso / lo carro e i buoi traendo l'arca santa, // per
whereby we fear an office not committed to us
che si teme officio non commesso. // Dinanzi parea
the whole / divided into 7 / choirs, to two
gente; e tutta quanta / partita in sette cori, a' due
of my senses, made the one say "No," the other say "Yes, they do sing"
miei sensi / faceva dir l'un "No," l'altro "Sì, canta."
// Similmente al fummo degl' incensi / che v'era imag-
eyes & the nose were / made discordant with yes & no
inato, gli occhi e il naso / ed al sì ed al no discor-
di fensi (55-63).* [Another scene of Trajan & the
supplicating widow] io dico di Traiano imperadore; / ed
at his bridle
una vedovella gli era al freno, / di lagrime atteggi-
ata e di dolore. // Intorno a lui parea calcato
a trampling

*參 东坡《韓幹馬十四匹》："後有八匹飲且行，微流赴吻若有聲"
半山《純甫出釋惠崇畫要余作詩》："往時所歷今在眼，沙平水澹西江浦，—
暮氣沉舟暗魚罟，欹眠嘔軋如聞櫓……" [illegible]
e pieno / di cavalieri, e l'aquile nell'oro / sopr'esso
moved　visibly to the wind
in vista al vento si movieno. // La miserella intra
tutti costoro / parea dicer: "Signor, fammi vendetta /
My heart is pierced
del mio figliuol ch'è morto, ond'io m'accoro." // Ed
egli a lei rispondere: "Ora aspetta / tanto ch'io
torni." E quella: "Signor mio," come persona in
cui dolor s'affretta, // "se tu non torni?" ecc. //...
// Colui, che mai non vide cosa nuova, / produsse
esto visibile parlare*, / novello a noi, perchè qui
non si trova (76-96). // [The souls of the proud now
a terra li rannichian (116)
bent under huge burdens of stone, wailing that they
can bear no more & bend no lower in their humility]
non v'accorgete voi, che noi siam vermi / nati a
flies　to judgment
formar l'angelica farfalla, / che vola alla giusti-
without　defense
zia senza schermi? // Di che l'animo vostro in alto
why
soars　insects
galla, / poi siete quasi entomata in difetto, / sì come
full form is wanting
verme, in cui formazion falla. // Come per sostentar
ceiling　corbel
solaio o tetto, / per mensola talvolta una figura /
si vede giunger le ginocchia al petto, // la qual fa
桃花[illegible]酒[illegible]風使蝶[illegible]雨[illegible]
枝[illegible]



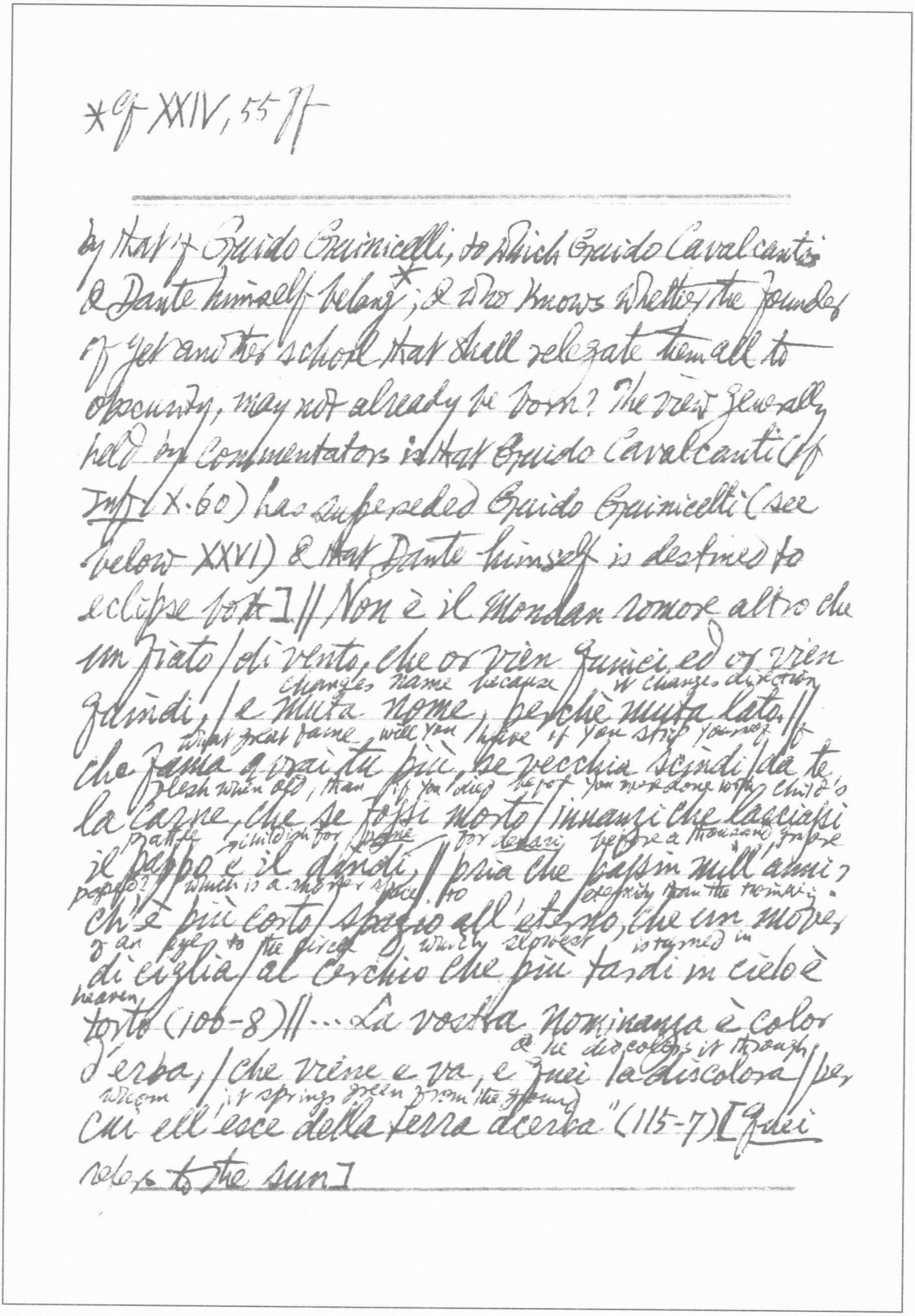
* First terrace (girone) on the Mount of Purgatory — the
proud → Tennyson, The Palace of Art: "One [arras] showed an
iron coast & angry waves, / You seemed to hear
~~Which though unreal begets real discomfort in the beholder~~
del non ver vera rancura / nascere a chi la vede ...
in his bearing
(124-134) ... e qual più pazienza avea negli atti, // pian-
gendo parea dicer: "Più non posso" (138-9).

CANTO XI *

for cause
[Virgil inquires the way, saying:] "Chè questi vien meco, per
of the weight of Adam's flesh with which he is clad
l'incarco della carne d'Adamo ond'ei si veste, / al
is slow
montar su, contra sua voglia, è parco" (43-5) //
.. [Omberto Aldobrandeschi answers:] "E s'io non fossi
neck haughty
impedito dal sasso, / che la cervice mia superba doma,
/ onde portar convienmi il viso basso, // Cotesti
I would look at
che ancor vive, e non si noma, / guardere io,
per veder s'io 'l conosco, / e per farlo pietoso a
I bent
questa soma." (52-7) // ... Ascoltando, chinai
down my face
in giù la faccia; ed un di lor, non questi che
parlava, / si torse sotto il peso che lo impaccia; //
e videmi e conobbemi e chiamava, / tenendo gli
i.e. Dante bent stooping
occhi con fatica fisi / a me, che tutto chin con loro
with them
andava. // "O," dissi lui, "non sei tu Oderisi [of
Gubbio], / l'onor d'Agobbio, e l'onor di quell'
illuminator & miniature painter Gubbio them climb & fall / And
roar rock-thwarted under

8 misprint for "scura"; "o" introduces an extra syllable.

Pariso
arte / che 'alluminare' è chiamata in Parisi?" // "Frate,"
more pleasing are the leaves
diss'egli, "più ridon le carte / che pennelleggia
i.e. his rival suo
Franco Bolognese: / l'onore è tutto or ~~suo~~, e mio
in parte. / Ben non sare' io stato sì cortese / men-
tre ch'io vissi, per lo gran disio / dell'eccellenza,
Whereupon my heart was bent
ove mio core intese. / Di tal superbia qui si
fine
paga il fio (73-88)... // O vana gloria dell'umane
powers
posse, / Com' poco verde in su la cima dura,
overtaken by ~~rough~~ rude ages. Cimabue
se non è giunta dall'etati grosse! // Credette
believed to hold the field
Cimabue nella pittura / tener lo campo, ed ora
has the cry
ha Giotto il grido, / sì che la fama di colui
8
è oscura (91-6). // [Cimabue's works make a
considerable advance on the stiff Byzantine school;
but it was reserved for his pupil, Giotto (said to have
been a friend of Dante's) to become the father of modern
Even so one Guido has taken from the other
painting] Così ha tolto l'uno all'altro Guido /
the glory of our tongue perhaps one is born who will
la gloria della lingua; e forse è nato / chi l'uno e
chase both from the nest
l'altro caccerà di nido, (97-9) [The older poetic
school of Guittone, or Guido, of Arezzo has been superseded
bellowing caves, / Beneath the windy wall?



*cf XXIV, 55 ff

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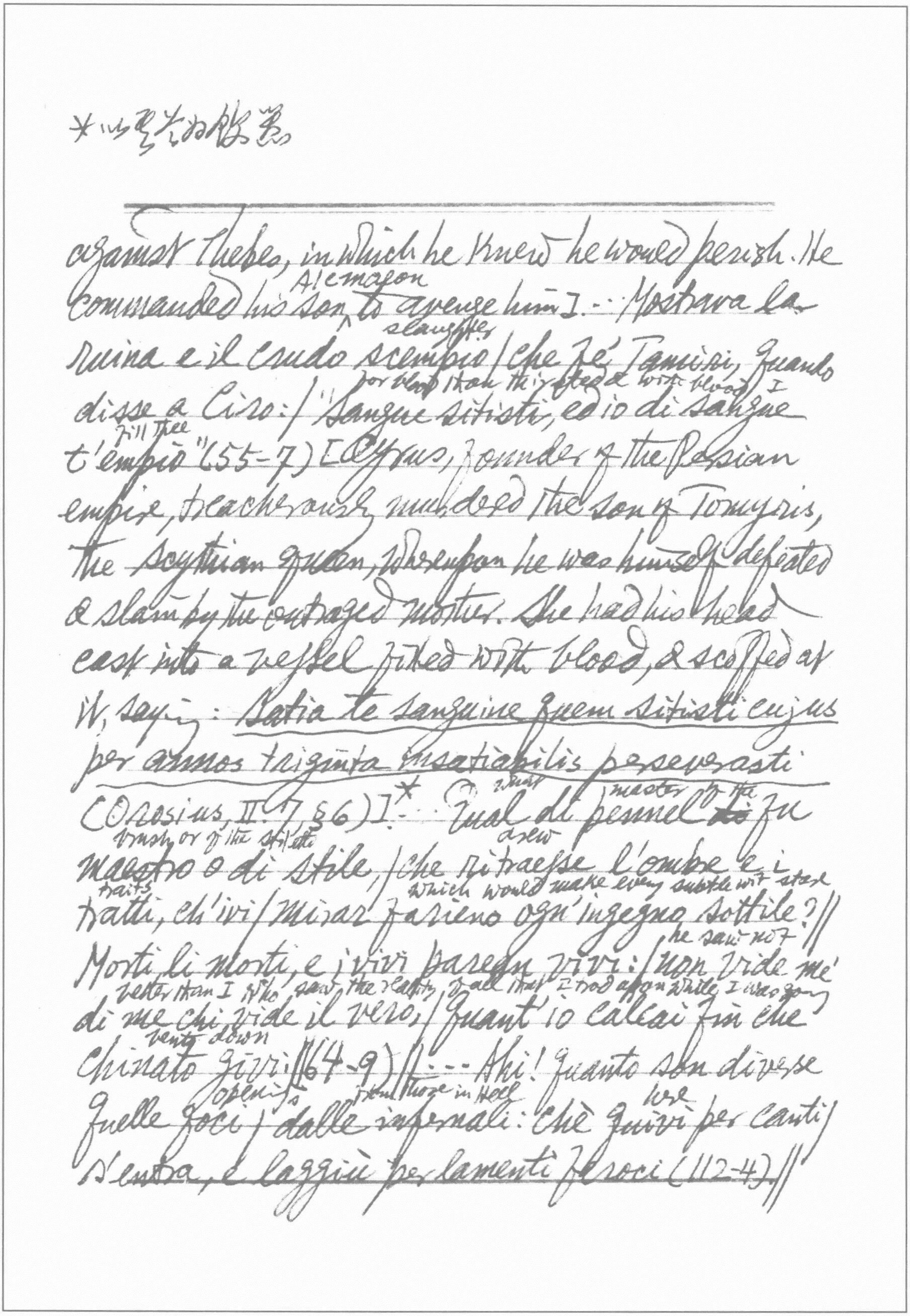
by that of Guido Guinicelli, to which Guido Cavalcanti
& Dante himself belong*; & who knows whether the founder
of yet another school that shall relegate them all to
obscurity, may not already be born? The view generally
held by commentators is that Guido Cavalcanti (of
Inf. (X.60) has superseded Guido Guinicelli (see
below XXVI) & that Dante himself is destined to
eclipse both] || Non è il mondan romore altro che
un fiato / di vento, che or vien quinci ed or vien
changes name because it changes direction
quindi, / e muta nome, perchè muta lato. ||
what great fame will you have if you strip yourself of
che fama avrai tu più, se vecchia scindi / da te
flesh when old, than if you died before you were done with child's
la carne, che se fossi morto / innanzi che lasciassi
prattle childish for pane for denari before a thousand years
il pappo e il dindi, / pria che passin mill'anni?
pass? which is a shorter space to eternity than the moving
ch'è più corto / spazio all'etterno, ch'un mover
of an eye to the circle which slowest is turned in
di ciglia / al cerchio che più tardi in cielo è
heaven
torto (100-8) || ... La vostra nominanza è color
& he discolors it through
d'erba, / che viene e va, e quei la discolora / per
whom it springs green from the ground
cui ell'esce della terra acerba" (115-7) [quei
refers to the sun]

CANTO XII

even in step
Di pari, come buoi che vanno a giogo, / m'andava
with that burdened spirit as long as he permits
io con quella anima carca, / fin che il sofferse
& virgil
il dolce pedagogo. // Ma quando disse: "Lascia lui,
it is well with sail
e varca, / Che qui è buon con la vela e coi
oars each one urge his bark along with all
remi, / quantunque può ciascun, pinger sua
his bark erect as is required for walking I made
barca"; // dritto, sì come andar vuolsi, rife'
myself with my body though my thoughts
mi / con la persona, avvegna che i pensieri / mi
remain bowed down & ash
rimanessero e chinati e scemi. (1-9) // [Virgil
bids him look down at the pavement which he is
treading & there Dantes sees sculptured the defeated proud] ... Vedea colui, che fu nobil creato /
satan
più ch'altra creatura, giù dal cielo / folgoreggiando scendere da un lato (25-7) [cf Luke, X.18] ... Mostrava ancor lo duro pavimento / Come
made the luckless ornament appear costly to his
Almeon a sua madre fe' caro / parer lo sventurato adornamento (49-51) [Eriphyle, bribed by the
mother
celebrated necklace of Harmonia, persuaded her husband Amphiaraus to join the expedition of the Seven



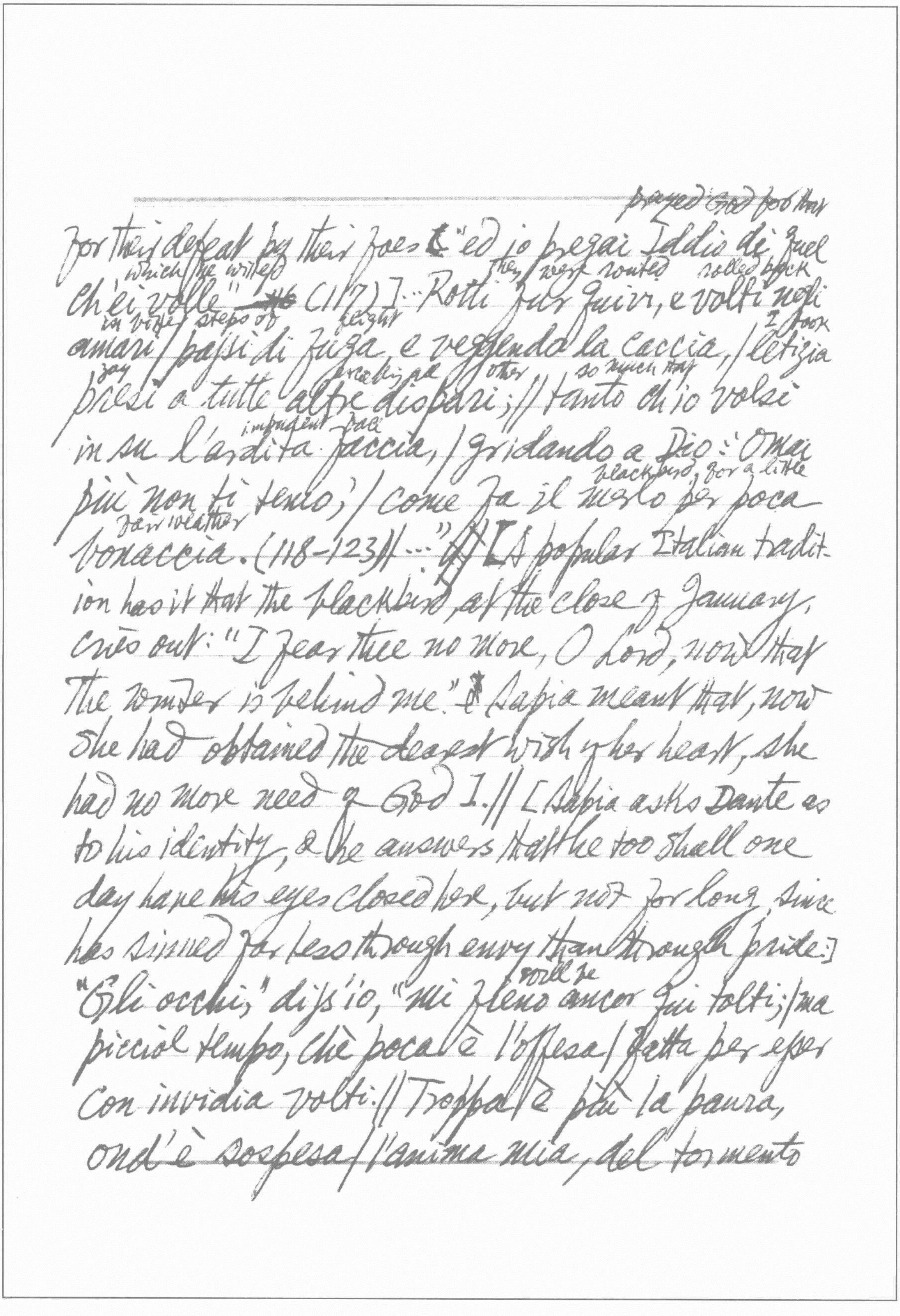
*以[illegible]

against Thebes, in which he knew he would perish. He
Alcmaeon
commanded his son to avenge him]. : Mostrava la
slaughter
ruina e il crudo scempio / che fé Tamiri, quando
for blood than thirsted with blood I
disse a Ciro: / "Sangue sitisti, ed io di sangue
fill thee
t'empio" (55-7) [Cyrus, founder of the Persian
empire, treacherously murdered the son of Tomyris,
the Scythian queen, whereupon he was himself defeated
& slain by the outraged mother. She had his head
cast into a vessel filled with blood, & scoffed at
it, saying: Satia te sanguine quem sitisti cujus
per annos triginta insatiabilis perseverasti
what master of the
(Orosius, II. 7, § 6)]* : Qual di pennel ~~to~~ fu
brush or of the stiletto drew
maestro o di stile, / che ritraesse l'ombre e i
traits which would make every subtle wit stare
tratti, ch'ivi / mirar farieno ogn' ingegno sottile? //
he saw not
Morti li morti, e i vivi parean vivi: / non vide me'
better than I who saw the reality of all that I trod upon while I was going
di me chi vide il vero, / quant' io calcai fin che
bent down
chinato givi (64-9) // : Ahi! quanto son diverse
openings from those in Hell here
quelle foci / dalle infernali: chè quivi per canti /
s'entra, e laggiù per lamenti feroci (112-4) //

*sic.; should be "sì"
** Second terrace of the Mount of Purgatory—the envious

CANTO XIII**

so the blind avails
[the souls of the envious] E come agli orbi non approda
the shades of ghosts
il sole, / così all'ombre, là v' io parlav' ora, /
heaven's light will not ... bounteous of itself
luce del ciel di sè largir non vuole: / chè a
pierces stitches
tutte un fil de ferro il ciglio fora, / e cuce sì
hawk not stays still
come a sparvier selvaggio / si fa, però che queto
I seemed to do them wrong
non dimora. / A me pareva andando fare
oltraggio, / veggendo altrui, non essendo veduto: /
... (67-74) // ... le devote / ombre, che per l'or-
seam press forth tears
ribile costura / premevan si [~~[illegible]~~]* che
bagnavan le gote (82-4). // ... Tra l'altre vidi
un'ombra che aspettava / in vista; e se volesse
lifted up her chin after the
alcun dir: "come?" / lo mento, a guisa d'orbo,
manner of the blind
in su levava (100-2). // [Sapìa, a noble lady
of Siena, the wife of Viviano dei Saracini] ... /
wise was I not although I was called
"Savia non fui, avvegna che Sapìa / fossi
was of others' hurt more glad
Chiamata, e fui degli altrui danni / più lieta
than of my own good fortune
assai, che di ventura mia. // (109-11) ... [She was
filled with envy of her fellow-citizens & prayed God



prayed God for their
for their defeat by their foes "ed io pregai Iddio di quel
which he willed they were routed rolled back
ch'ei volle" (117)]. Rotti fur quivi, e volti negli
in bitter steps of flight I took
amari / passi di fuga, e veggendo la caccia, / letizia
joy exceeding all other so much that
presi a tutte altre dispari; // tanto ch'io volsi
impudent face
in su l'ardita faccia, / gridando a Dio: "Omai
blackbird, for a little
più non ti temo," / come fa il merlo per poca
fair weather
bonaccia. (118-123) // ..." ¶ [A popular Italian tradition
has it that the blackbird, at the close of January,
cries out: "I fear thee no more, O Lord, now that
the winter is behind me." Sapia meant that, now
she had obtained the dearest wish of her heart, she
had no more need of God]. // [Sapia asks Dante as
to his identity, & he answers that he too shall one
day have his eyes closed here, but not for long, since
he's sinned far less through envy than through pride:]
will be
"Gli occhi," diss'io, "mi fieno ancor qui tolti; / ma
picciol tempo, chè poca è l'offesa / fatta per esser
con invidia volti: // Troppa è più la paura,
ond'è sospesa / l'anima mia, del tormento

*_sic_. should be "chè"

below
di sotto, | che* già lo incarco di laggiù mi pesa" (133-
8) [Scartazzini, ever anxious to whitewash the poet,
ingeniously quotes _Psalms_ LXXIII.3 to account for
Dante's self-accusation of envy: "For I was envious
at the foolish, when I saw the prosperity of the wicked".]

CANTO XIV

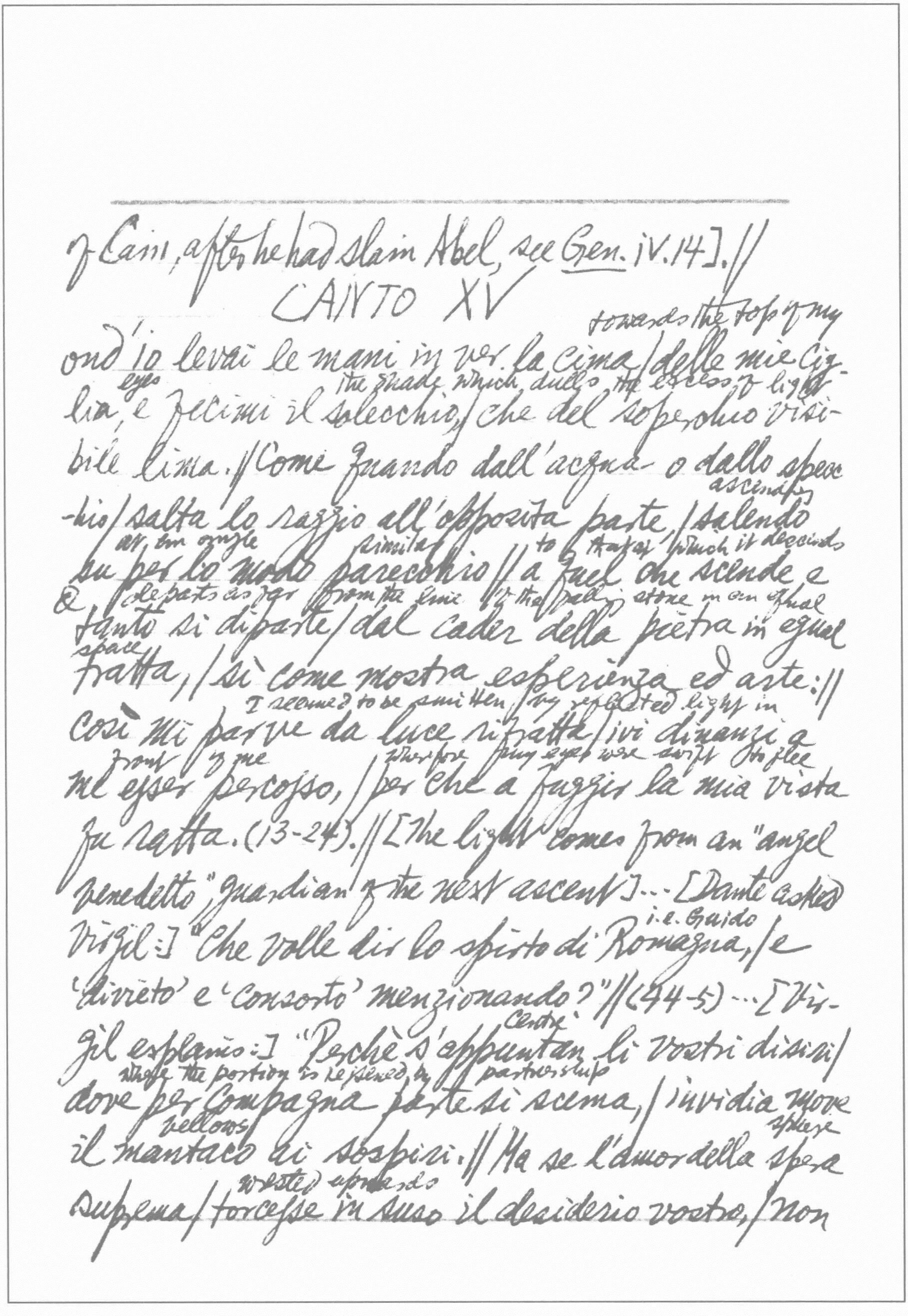
who circles our mount
|| "Chi è costui che il nostro monte cerchia, | prima
flight
che morte gli abbia dato il volo, | ed apre gli
occhi a sua voglia e coperchia?" || "Non so che
sia; ma so ch'ei non è solo; | domandal tu
so that he may speak
che più gli t'avvicini, | e dolcemente, sì che parli,
greet him leaning against one another
accollo." || Così due* spirti, l'uno all'altro chini, |
on the right hand held up
ragionavan di me ivi a man dritta, | poi fer li
their faces
visi, per dirmi, supini; || (1-9) ... [Dante tells them
who he is in a circumlocutory way]: Ed io: "Per mezza
in the midst of Tuscany spreads stream
Toscana si spazia | un fiumicel che nasce in Falt-
a course of 100 miles satiates it not
-erona, | e cento miglia di corso nol sazia. || Di
From its banks I bring this body
sopr'esso rech' io questa persona; | dirvi ch'io
sia, saria parlar indarno, | chè il nome mio

ancor molto non suona" (16-21) // [Guido del Duca:]
penetrate
"Se ben lo intendimento tuo accarno / con lo intelletto,"
allora mi rispose / quei che prima dicea, "tu parli
the Arno river
d'Arno." // E l'altro [Rinieri da Calboli:] disse a lui:
"Perchè nascose / questi il vocabol di quella riviera, /
par com' uom fa dell' orribili cose?" // E l'ombra,
acquites himself
che di ciò domandata era, / si sdebitò così: "Non
so, ma degno / ben è che il nome di tal valle
pera: (22-30) // .... Virtù così per nimica si fuga /
da tutti, come biscia, o per sventura / del loco
they (the people in the vale) incites
o per mal uso che li fruga: // ond' hanno sì
mutata lor natura / gli abitator della misera
valle, / che par che Circe gli avesse in pastura,
acorns
// Tra brutti porci, più degni di galle / che d'altro
first (it (the river) directs its feeble
cibo fatto in uman uso, / dirizza prima il suo
course
povero calle. [This refers to the people of Casentino]
it finds curs then coming downward
(37-45). // Botoli trova poi, venendo giuso, / rin-
snarling more than their power warrants & it scornfully
ghiosi più che non chiede lor possa, / ed a lor,
turns aside its snout from them
disdegnosa, torce il muso [This refers to the Aretines]

* Cf Lucan, *Pharsalia* I 92: "Amor ~~est~~ et potestas impatiens est
consortis" (which becomes a proverb in many languages: "Amor e
signoria non voglion or soffron compagnia", "Love & lordship
like no fellowship"; "Liebe und
on it goes in its descent
(46-8) || Vassi cadendo e, quando ella più ingrossa, |
dogs growing to wolves
tanto più trova di can farsi lupi | la maledetta
ditch [the river]
e sventurata fossa. [The Florentines] (49-51) ||
gorges deep
Discesa poi per più pelaghi cupi, | trova le
fear no guile
volpi sì piene di froda | che non temono ingegno
that may trap them
che le occupi [The Pisans] (52-4) || ... però sappi
ch'io son Guido del Duca. || Fu il sangue mio d'
inflamed
invidia sì riarso, | che, se veduto avesse uom far-
you would have seen me suffused with lividness
si lieto, | visto m'avresti di livore sparso. || Di
sowing straw I reap
mia semente cotal paglia mieto. | O gente umana,
why set the heart there where exclusion of partnership is necessary?
perchè poni il core | là 'v'è mestier di consorto
Tuscan
divieto? (81-7)* || ... Ma va via, Tosco, omai, ch'or
mi diletta | troppo di pianger più che di parlare, |
so has our talk wrung my heart
sì m'ha nostra ragion la mente stretta" (124-6) ||
like lightning
... Poi fummo fatti soli procedendo, | folgore
when it cleaves the air a voice smote against
parve, quando l'aer fende, | voce che giunse
us slay me
d'incontra, dicendo: || "Anciderammi qualunque
being finds me like a thunderclap which passes
m'apprende"; | e fuggì, come tuon che si dilegua, |
away if suddenly bursts
se subito la nuvola scoscende. (130-5) [The words
Herrschaft dulden keine Gemeinschaft]; Ovid, *Ars amatoria*
III.564: "Non bene cum sociis regna / Venusque manent";

伟大的导师、伟大的领袖、伟大的統帅、伟大的舵手毛主席，
您是我們心中的紅太阳。

"Onques amour ne seignorie / Ne s'entre firent compagnie" (*Roman de la Rose*); "C'est ne régner pas qu'être deux à régner" (Corneille, *Pompée*, I.ii). "Of all the torments, all the cares, / With which our lives are curst; / Of all the plagues a lover bears, / Sure rivals are the worst! / By partners in each other kind, / Afflictions easier grow; / In love alone, we hate to find / Companions of our woe" (Wm. Walsh, "Song"). see infra XV, 49ff



of Cain, after he had slain Abel, see Gen. iv.14]. //

CANTO XV

towards the top of my
ond' io levai le mani in ver la cima / delle mie cig-
eyes the shade which dulls the excess of light
lia, e fecimi il solecchio, / che del soperchio visi-
bile lima. // Come quando dall' acqua o dallo spec-
ascending
-chio / salta lo raggio all' opposita parte, / salendo
at an angle similar to that which it descends
su per lo modo parecchio // a quel che scende e
& departs as far from the line of the falling stone in an equal
tanto si diparte / dal cader della pietra in equal
space
tratta, / sì come mostra esperienza ed arte: //
I seemed to be smitten by reflected light in
così mi parve da luce rifratta / ivi dinanzi a
front of me wherefore my eyes were swift to flee
me esser percosso, / per che a fuggir la mia vista
fu ratta. (13-24). // [The light comes from an "angel
benedetto," guardian of the next ascent] ... [Dante asked
i.e. Guido
Virgil:] "Che volle dir lo spirto di Romagna, / e
'divieto' e 'consorto' menzionando?" // (44-5) ... [Vir-
centre
gil explains:] "Perchè s'appuntan li vostri disiri /
where the portion is lessened by partnership
dove per compagna parte si scema, / invidia move
bellows sphere
il mantaco ai sospiri. // Ma se l'amor della spera
wrested upwards
suprema / torcesse in suso il desiderio vostro, / non

]

* Third Terrace — the Wrathful
** A very suggestive oxymoron

---

vi sarebbe al petto quella tema: // chè per quanti
si dice più lì 'nostro,' / tanto possiede più di
ben ciascuno, / e più di caritate arde in quel
more fasting from being satisfied
chiostro." // "Io son d'esser contento più digiuno," /
than if I had kept silent at first
diss'io, "che se mi fossi pria taciuto, / e più di
dubbio nella mente aduno. // Com'esser puote
a good ~~sh~~ared by many make more possessors richer in it
che un ben distribato / i più posseditor faccia
than if possessed by a few
più ricchi / di sè, che se da pochi è posseduto?" //
(49-63). [Virgil:] "⑤ Quello infinito ed ineffabil
bene / che è lassù, così corre ad amore, / come
a lucido corpo raggio viene" (67-9). // [They
reach the next circuit (girone-83)]*. Dante falls
into a trance (una visione estatica—85-6)]. ⑤ Quando
which are true
l'anima mia tornò di fuori / alle cose, che son fuor
outside my soul
di lei vere, / io riconobbi i miei non falsi errori
(115-7) [What he had seen in his ecstasy were merely
visions (errori), but visions of events that had
actually occurred in times gone by (non falsi)]** //
[Virgil says to Dante:] "ma sè venuto più che

leagues staggering
mezza lega, | velando gli occhi e con le gambe avvol-
overcome
te, | a guisa di cui vino o sonno piega" (121-3) || ...
masks
"Se tu avessi cento larve | sopra la faccia,
non mi sarien chiuse | le tue cogitazion, quant-
however slight
unque parve" (127-9).

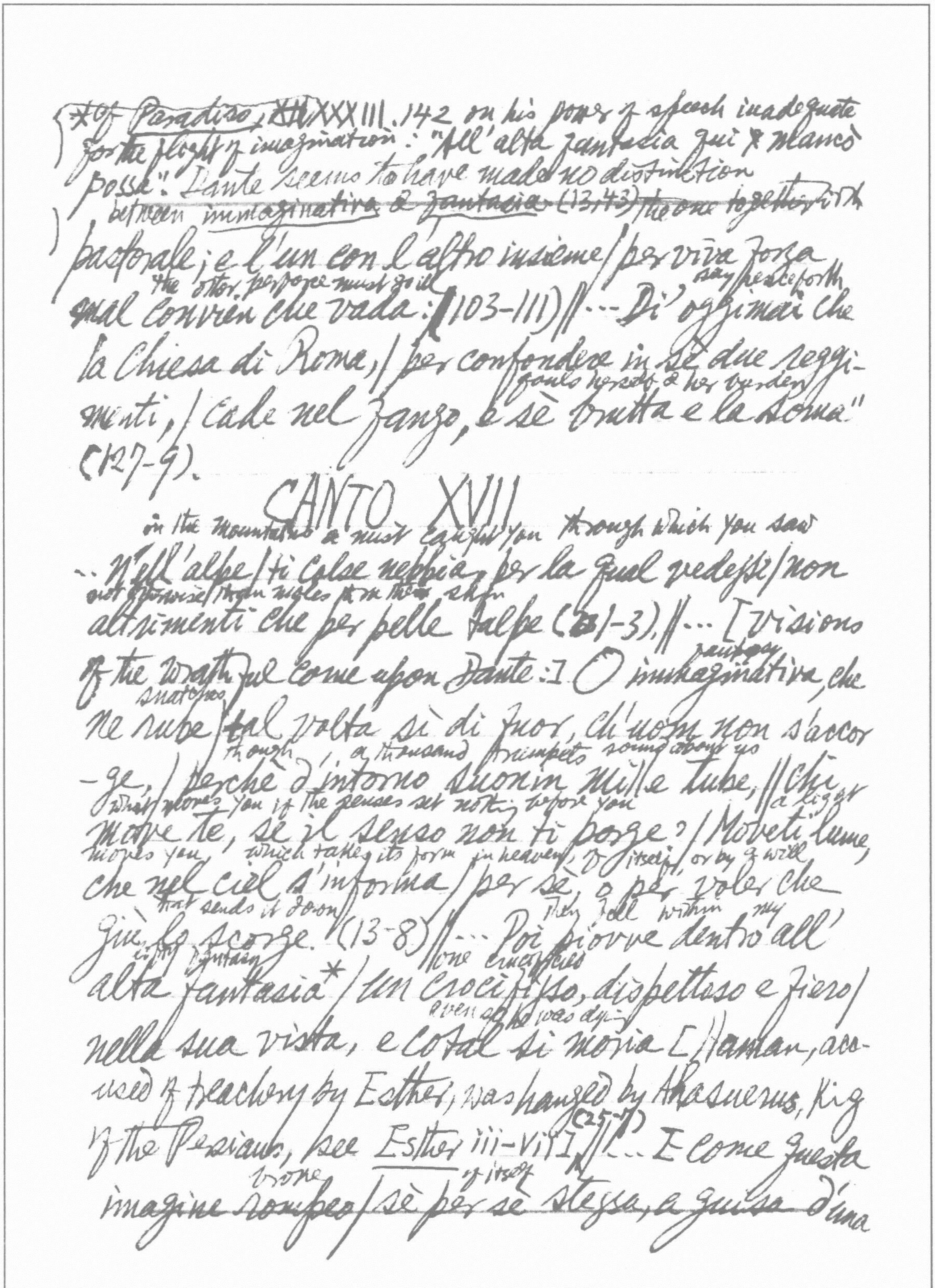
CANTO XVI

[This terrace is filled with gross & bitter fog. The spirit of
Marco Lombardo:] "Io ti seguiterò quanto mi lece," |
if smoke allows us not to see hearing
Rispose; "e se veder fummo non lascia, | l'udir ci
shall instead keep us in touch
terrà giunti in quella vece." || Allora incominciai:
with that swathing which death dissolves, i.e. body I'm
"Con quella fascia | che la morte dissolve men vo
going upward through the anguish of Hell
suso, | e venni qui per la infernale ambascia; ||
..." (34-9). [Dante enquires the cause of vice, i.e. whether
it is due to unfavourable conjunctions in the heavens or to
~~the~~ inherent degeneracy of earth:] "Lo mondo è ben così
tutto diserto | d'ogni virtute, come tu mi suone, | e di
malizia gravido e coperto; || ma prego che m'additi
show it to
la cagione, | sì ch'io la veggia, e ch'io la mostri al-
others here below
trui; chè nel ciel uno, ed un quaggiù la pone;" ||

cf Par. XXIV. 24-6 — ("nostre fantasie" too low to reach the "altezza" of the sun so as to express it & make it "imagin-al") Canto X. 43-8 on

grief compressed to "alas!"

Alto sospir, che duolo strinse in "hui!" / mise fuor
prima, e poi cominciò: "Frate, / lo mondo è cieco,
e tu vien ben da lui. // Voi che vivete ogni cagion
refer
recate / pur suso al cielo, sì come se tutto / mov-
esse seco di necessitate. // Se così fosse, in voi
would be destroyed — free will — would not be
fora distrutto / libero arbitrio, e non ~~fora~~ fora
just — to have joy — for good — & mourning for bad
giustizia / per ben, letizia, e per male, aver
You lie subject, free, to a greater
lutto. (58-72). // ... // A maggior forza ed a miglior
power & a better nature — that — creates
natura / liberi soggiacete; e quella cria / la
the heavens — have not in their charge
mente in voi, che il ciel non ha in sua cura. //
Però, se il mondo presente disvia, / in voi è la
cagione, in voi si cheggia (79-83) // ... // ... // Le
leggi son, ma chi pon mano ad esse? (97) / ... //
leadership
Ben puoi veder che la mala condotta / è la cagion
has made the world corrupt
che il mondo ha fatto reo, / e non natura che in
voi sia corrotta. // Soleva Roma, che il buon mondo
suns
feo, / due soli aver, che l'una e l'altra strada
show the way — il temporal power — spiritual power
/ facean vedere, e del mondo e di Deo. // L'un
l'altro ha spento, ed è giunta la spada / col



*cf Paradiso, ~~XII~~ XXXIII. 142 on his power of speech inadequate
for the flight of imagination: "All'alta fantasia qui [illegible] mancò
possa." Dante seems to have made no distinction
between immaginativa & fantasia (13,43) the one together with

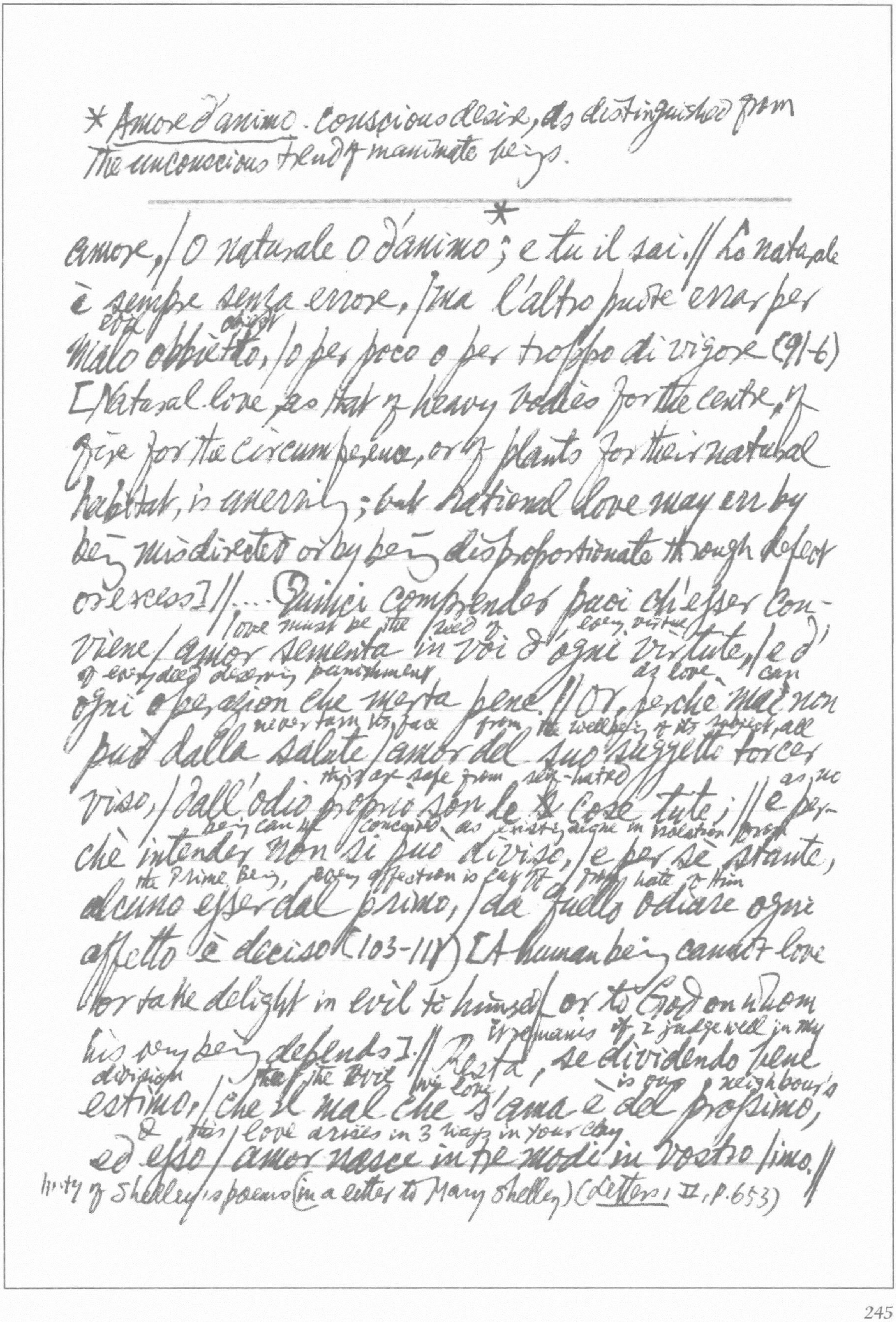
pastorale; e l'un con l'altro insieme / per viva forza
the other, perforce must go ill
mal convien che vada: (103-111) // ... Di' oggimai che
say henceforth
la Chiesa di Roma, / per confondere in sè due reggi-
fouls herself & her burden
menti, / cade nel fango, e sè brutta e la soma"
(127-9).

CANTO XVII

in the mountains a mist caught you through which you saw
... N'ell'alpe / ti colse nebbia, per la qual vedessi / non
not otherwise than moles through their skin
altrimenti che per pelle talpe (1-3). // ... [visions
of the wrathful come upon Dante:] O immaginativa, che
fantasy
snatches
ne rube / tal volta sì di fuor, ch'uom non s'accor
though a thousand trumpets sound about us
-ge, / perchè d'intorno suonin mille tube, // Chi
what moves you if the senses set nothing before you
move te, se il senso non ti porge? / Moveti lume,
moves you, a light which takes its form in heaven, of itself, or by a will
che nel ciel s'informa / per sè, o per voler che
that sends it down
giù lo scorge. (13-8) // ... Poi piovve dentro all'
then fell within my
in my fantasy
alta fantasia* / un crocifisso, dispettoso e fiero /
one crucified
even as he was dying
nella sua vista, e cotal si moria [Haman, acc-
used of treachery by Esther, was hanged by Ahasuerus, King
of the Persians, see Esther iii-vii] (25-7) // ... E come questa
broke of itself
imagine rompeo / sè per sè stessa, a guisa d'una

* 如夢幻泡影 cf Par. V. 136-7; VIII. 52-4
** cf Paradise Lost, III. 375 ff.: "Fountain of light, thyself
invisible / Amidst the ~~brig~~ glorious brightness where thou sitt'st" etc.

to which the water fails in which it was made
nulla / cui manca l'acqua sotto qual si feo,* //
surse in mia visione una fanciulla, / piangendo
forte...(31-5) [Amata, see Aeneid, XII, 595 ff.] //
sonno suddenly
Come si frange il ~~somno~~, ove di subito / nuova luce
being broken quivers before
percote il viso chiuso, / che fratto guizza pria
it wholly dies away my imagination
che muoia tutto: // così l'imaginar mio cadde
falls down
giuso, / tosto ch'un lume il volto mio percosse /
maggior assai che quello ch'è in nostr' uso (40-5) //
[the light shines from the angel of meekness,] whom
Dante desires to see face to face] Ma come al sol,
oppresses
che nostra vista grava, / e per soperchio sua
figura vela, / così la mia virtù quivi mancava.
// [Virgil explains] "Questi è divino spirito,
che ne la / via d'andar su ne drizza senza
prego, / e col suo lume sè medesimo cela."†
(55-7)** // [They reach the 4th terrace where the offence
purged is sloth. Virgil takes occasion to expound
the general system of Purgatory.] "Nè creator nè
creatura mai," / cominciò ei, "figliuol, fu senza
Thomas Moore wickedly quotes this line apropos of the incomprehensibility



* Amore d'animo. conscious desire, as distinguished from
the unconscious tend of inanimate beings.

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amore, / O naturale o d'animo*; e tu il sai. // Lo naturale
è sempre senza errore, / ma l'altro puote errar per
evil object
malo obbietto, / o per poco o per troppo di vigore (91-6)
[Natural love, as that of heavy bodies for the centre, of
fire for the circumference, or of plants for their natural
habitat, is unerring; but rational love may err by
being misdirected or by being disproportionate through defect
or excess] // ... Quinci comprender puoi ch'esser con-
love must be the seed of every virtue
viene / amor sementa in voi d'ogni virtute, / e d'
of every deed deserving punishment as love can
ogni operazion che merta pene. // Or, perchè mai non
never turn its face from the wellbeing of its subject, all
può dalla salute / amor del suo suggetto torcer
things are safe from self-hatred as no
viso, / dall'odio proprio son le & cose tute; // e per-
being can be conceived as existing alone in isolation from
chè intender non si può diviso, / e per sè stante,
the Prime Being, every affection is cut off from hate of Him
alcuno esser dal primo, / da quello odiare ogni
affetto è deciso (103-111) [A human being cannot love
or take delight in evil to himself or to God on whom
it remains, if I judge well in my
his very being depends]. // Resta, se dividendo bene
division that the evil we love is our neighbour's
estimo, / che il mal che s'ama è del prossimo,
& this love arises in 3 ways in your clay
ed esso / amor nasce in tre modi in vostro limo. //
lity of Shelley's poems (in a letter to Mary Shelley) (Letters, II, p. 653)

*Pride **Envy ***Wrath
**** Defective love — sloth. ***** Excessive love — avarice, gluttony & lust will be mourned for in 3 circles above.

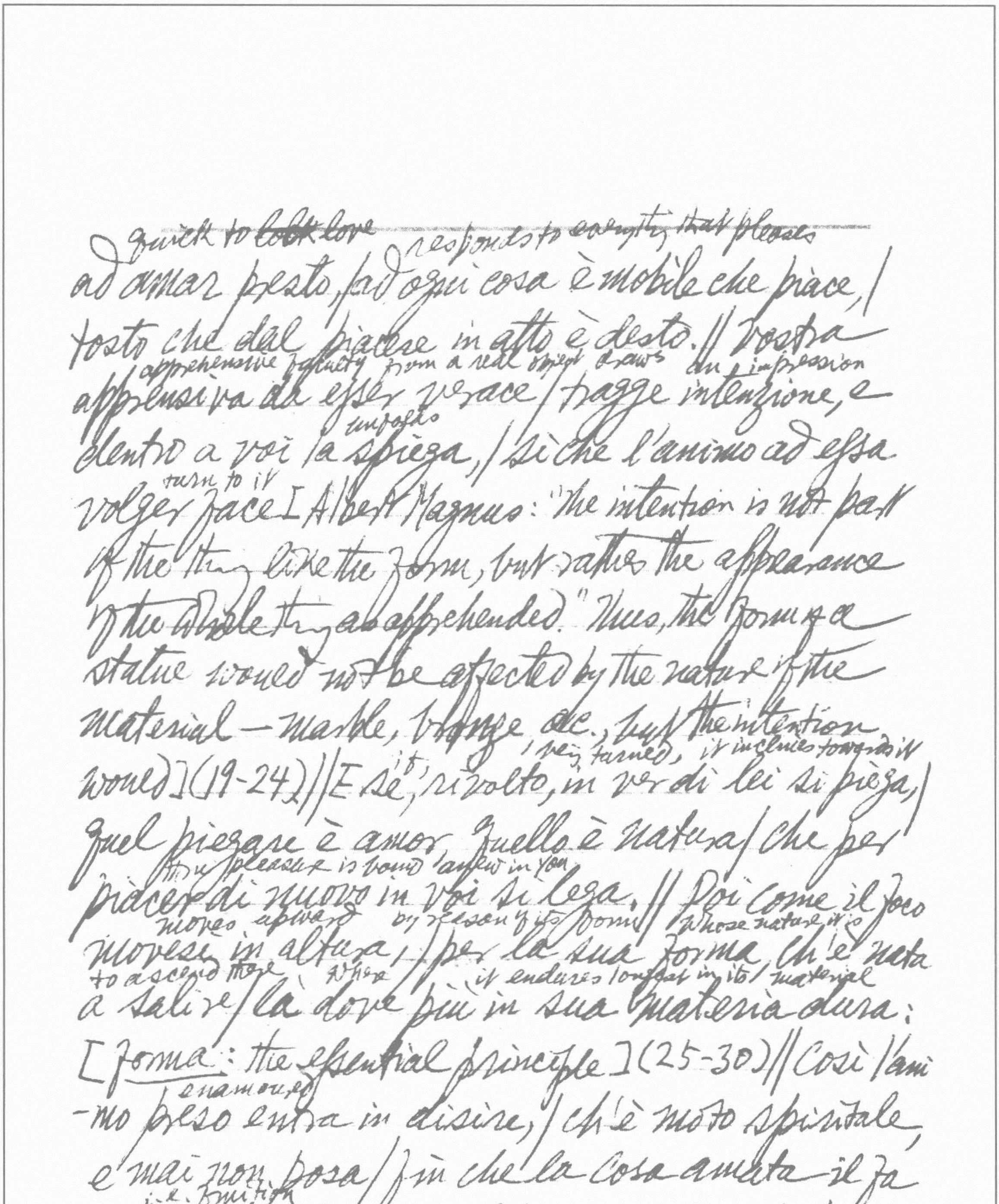
~~there is he who hopes to excel thru his neighbor's abasement,~~

È chi per esser suo vicin soppresso / spera eccellen-
& solely for this — desires that the neighbor be cast
za, e sol per questo brama / ch'e' sia di sua
down from his greatness * favor
grandezza in basso messo; // è chi podere, grazia,
onore e fama / teme de perder perch'altri
is exalted grows sad so that he loves the contrary
sormonti, / onde s'attrista sì che il contrario
** è seems so shamed through being wronged
ama; // ed chi per ingiuria par ch'adonti / sì
greedy
che si fa della vendetta ghiotto, / e tal con-
seeks ***
vien / che il male altrui impronti. (112-123) //.

...Ciascun confusamente un bene apprende, /
nel qual si queti l'animo, e disira: / per che
lukewarm
di giugner lui ciascun contende. // Se lento
draws you to see it or to gain it
amore in lui veder vi tira, / o a lui acquis-
repentance
tar, questa cornice, / dopo giusto penter,
****
ve ne martira. // (130-2). // ...L'amor, ch'ad
esso troppo s'abbandona, / di sopra noi si
*****
piange per tre cerchi; / ... (136-7)."

CANTO XVIII

[Dante proceeds to ask Virgil to explain the nature of love & Virgil answers] "L'animo, ch'è creato



quick to ~~look~~ love responds to everything that pleases
ad amar presto, / ad ogni cosa è mobile che piace, /
tosto che dal piacere in atto è desto. // Vostra
apprehensive faculty from a real object draws an impression
apprensiva da esser verace / tragge intenzione, e
unfolds
dentro a voi la spiega, / sì che l'animo ad essa
turn to it
volger face [Albert Magnus: "The intention is not part
of the thing like the form, but rather the appearance
of the whole thing as apprehended." Thus, the form of a
statue would not be affected by the nature of the
material—marble, bronze etc., but the intention
it, being turned, it inclines towards it
would] (19-24) // E se, rivolto, in ver di lei si piega, /
quel piegare è amor, quello è natura / che per
through pleasure is bound anew in you
piacer di nuovo in voi si lega. // Poi come il foco
moves upward by reason of its form / whose nature it is
movesi in altura, / per la sua forma ch'è nata
to ascend there where it endures longest in its material
a salire / là dove più in sua materia dura:
[forma: the essential principle] (25-30) // Così l'ani
enamoured
-mo preso entra in disire, / ch'è moto spiritale,
e mai non posa / fin che la cosa amata il fa
i.e. fruition
gioire [All change or action is regarded in the Aristotel-
ian philosophy as motion. The act of love is a spiritual

*cf V.16-8

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moriōn] (31-3) || Or ti puote apparer quant' è nascosa
| la veritade alla gente, ch'avvera | ciascuno
amore in sè laudabile cosa; || però che forse
er
appar la sua materia | sempr'essa buona;
ma non ciascun segno | è buono, ancor che
buona sia la cera" (34-9) [The souls of the
slothful come ~~on~~ in a rush.] ... Tosto fur sopra noi,
throng
perchè correndo | si movea tutta quella turba
great
magna; | e due dinanzi gridavan piangendo: ||
haste!
(97-9) ... "Ratto, ratto, che il tempo non si
perda | per poco amor," gridavan gli altri app-
striving to do well renews grace
resso, | "che studio di ben far grazia rinv-
turn thee thither
erda!" (103-5) || ... [Virgil] disse: "Volgiti in qua,
see two of them come biting at sloth
vedine due | venire, dando all'accidia di
morso" (131-2) || ... nuovo pensiero dentro si mise,
(141) || dal qual più altri nacquero e diversi;
(142)*

CANTO XIX

stuttering
Mi venne in sogno una femmina balba, | negli

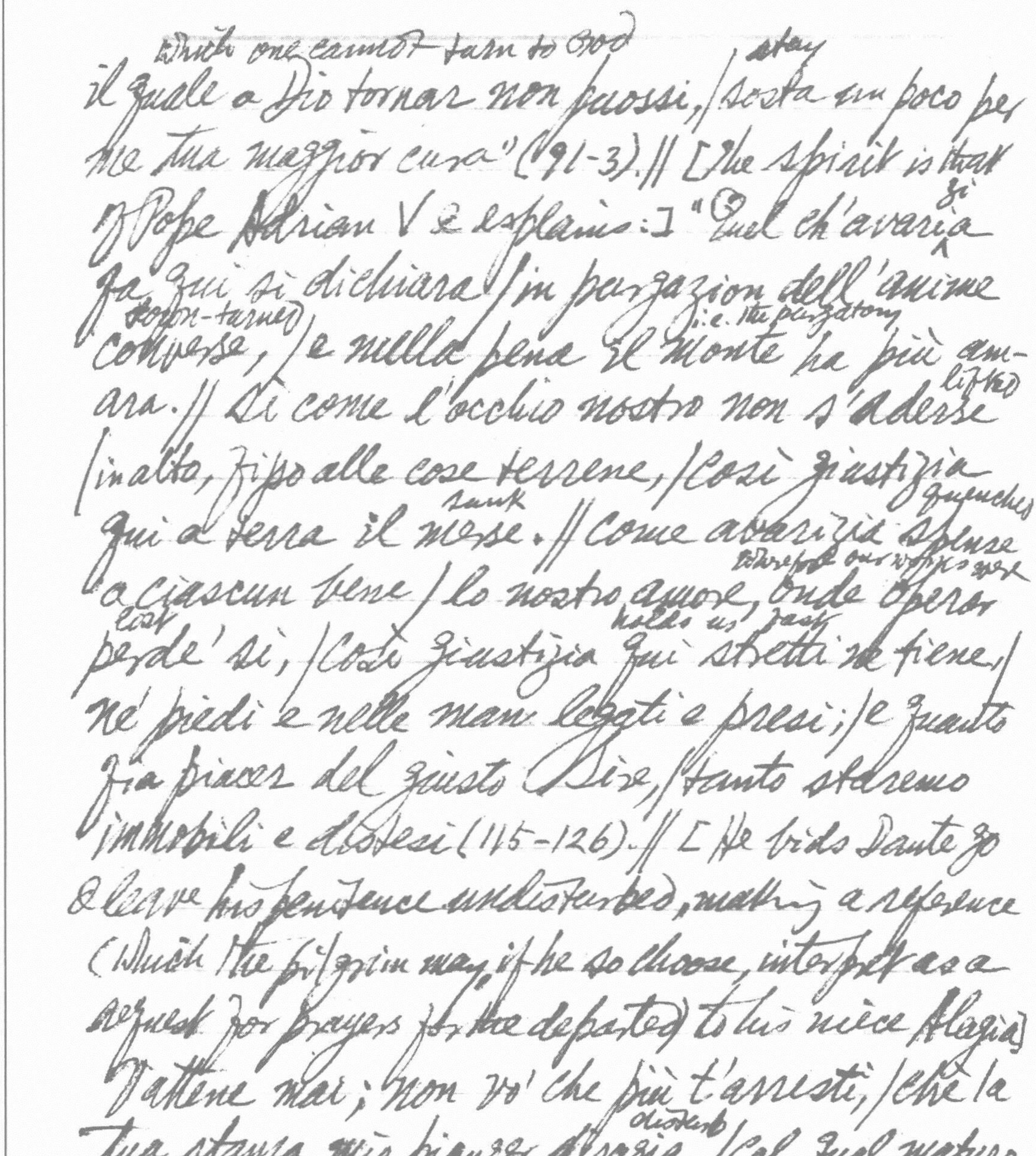
*情人眼裏出西施

squinting crooked
occhi guercia e sopra i piè distorta, | con le man
maimed sallow
monche, e di colore scialba. || Io lo mirava; e,
come il sol conforta | le fredde membra che la
notte aggrava, | così lo sguardo mio le facea
ready made her straight
scorta || la lingua, e poscia tutta la drizzava |
pallid
in poco d'ora, e lo smarrito volto, | come amor
vuol, così le colorava.* || (7-15) --- "Io son," cant-
ava, "io son dolce Sirena, | che i marinai in
lead astray so full am I of pleasantness to
mezzo mar dismago: | tanto son di piacere a
hear his wandering
~~at~~ sentir piena. || Io volsi Ulisse del suo cammin
way he who lives with me rarely
vago | col canto mio; e qual meco si ausa | rado
departs I satisfy him
~~sen~~ sen parte, sì tutto l'appago" (19-24) [The Siren
which Dante sees in his second dream symbolises sensual
pleasure & has reference to the 3 sins that remain to
be purged: avarice, gluttony & lust. According to Homer,
Ulysses withstood the Sirens. Dante's knowledge of
the episode is derived from Cicero, De Finibus, V.18,
which, commenting on Homer's Song of the Sirens, implies
that Ulysses was ensnared by them.] || [Virgil, at the

* i.e. "Katzenbuckeln", in the German expressive word.
** 5th terrace — the avaricious.

---

injunction of a "holy & alert lady" (una donna ... santa
e presta — 26), symbolising light of reason, lays hands
the siren laid her open
upon the siren] L'altra prendeva, e dinanzi l'
in front rending her clothes
apria / fendendo i drappi, e mostravami il ven-
tre; / quel mi svegliò col puzzo che n'uscia
(31-33). || ... [Dante is pondering on his dream
while following Virgil] Seguendo lui, portava la
mia fronte / come colui che l'ha di pensier carca,
/ che fa di sè un mezzo arco di ponte† (40-2). ||
What ails you, that thou gaze ever to the ground
... "Che hai, che pur in ver la terra guati?" /
la guida mia incominciò a dirmi / (52-3) ... ||
When I was in the open, on the fifth circle
Com'io nel ~~quinto~~ quinto giro fui dischiuso, /
vidi gente per esso che piangea, / giacendo a
all turned downwards
terra tutta volta in giuso (70-2). || ** "Adhaesit
pavimento anima mea" [My soul cleaveth to
& praying them
the dust", Psalms, CXIX. 25], / sentì dir lor con
deep sighs
sì alti sospiri, / che la parola appena s'inten-
-dea (73-5). || [Dante approaches one of the souls]
in whom weeping matures that without
dicendo: "Spirto, in cui pianger matura / quel senza



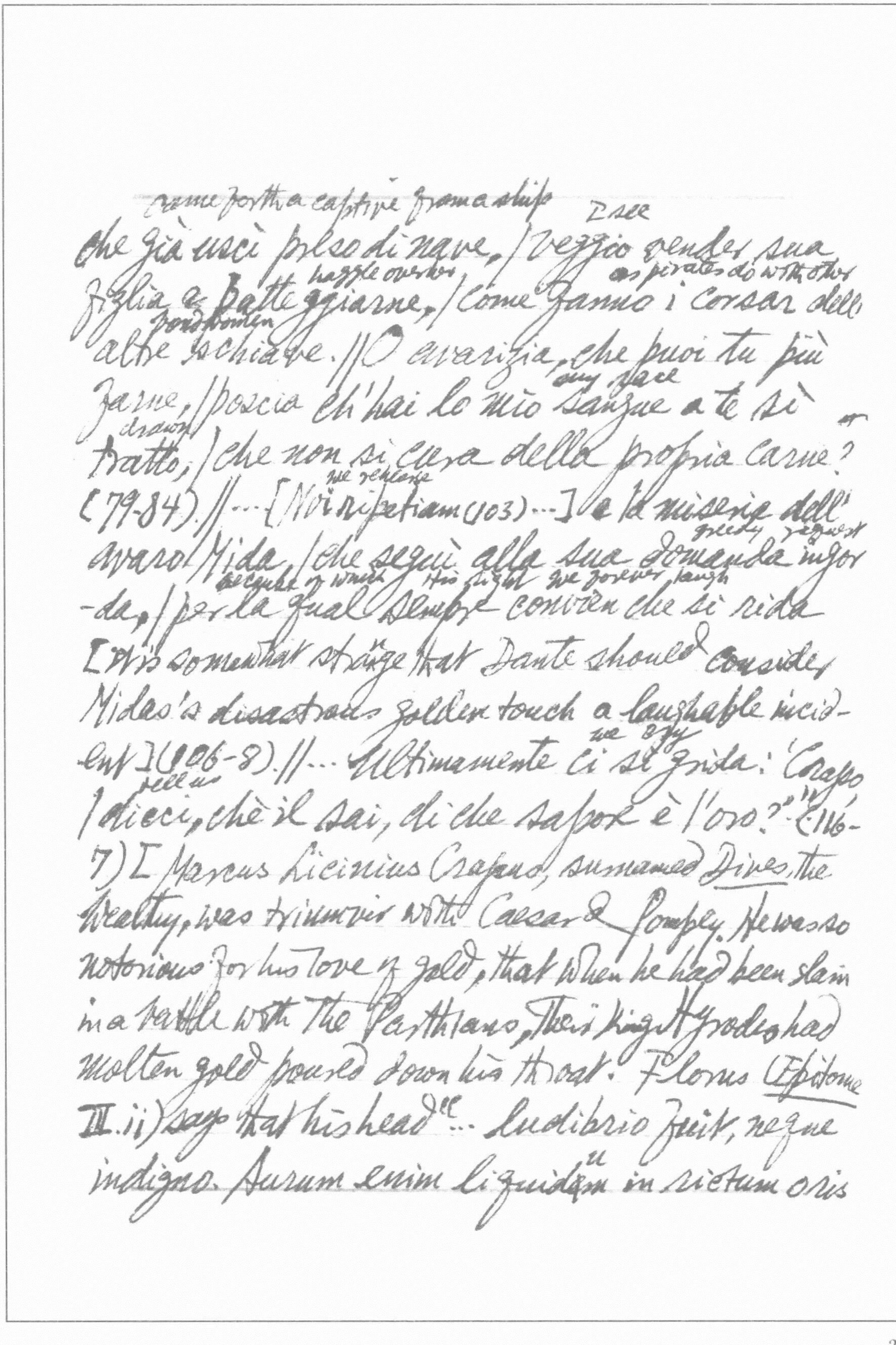
which one cannot turn to God / stay
il quale a Dio tornar non puossi, | sosta un poco per
me tua maggior cura" (91-3). || [The spirit is that
zi
of Pope Adrian V & explains:] "Quel ch'avaria
fa, qui si dichiara | in purgazion dell'anime
down-turned / i.e. the purgatory
converse, | e nulla pena il monte ha più am-
lifted
ara. || Sì come l'occhio nostro non s'aderse
| in alto, fisso alle cose terrene, | così giustizia
sunk / quenched
qui a terra il merse. || Come avarizia spense
wherefore our works were
a ciascun bene | lo nostro amore, onde operar
lost / holds us fast
perde'si, | così giustizia qui stretti ne tiene, |
ne' piedi e nelle man legati e presi; | e quanto
fia piacer del giusto Sire, | tanto staremo
immobili e distesi (115-126). || [He bids Dante go
& leave his penitence undisturbed, making a reference
(which the pilgrim may, if he so choose, interpret as a
request for prayers for the departed) to his niece Alagia]
Vattene mai; non vo' che più t'arresti, | chè la
disturbs
tua stanza mio pianger disagia, | col qual maturo
ciò che tu dicesti. || Nepote ho io di là ch'ha nome

*cf Inferno I. 1: "Nel mezzo del cammin di nostra vita".

if our house make
~~Alagia~~ Alagia, / buona da sè, pur che la nostra casa /
her not bad by example
non faccia lei per esempio malvagia; // e questa
sola di là m'è rimasa" (139-145).

CANTO XX

[Against his will, Dante breaks ~~off~~ short his conversation]
against a better will the will fights ~~badly~~ badly
Contra miglior voler voler mal pugna: / onde con-
i.e. Adrian I drew the
tra il piacer mio, per piacerli, / trassi dell'
sponge unfilled from the water
acqua non sazia la spugna (1-3). // [The pilgrims
pass among the weeping souls]... chè la gente che
distil drop by drop the evil
fonde a goccia a goccia / per gli occhi il mal
fills
che tutto il mondo occupa (7-8)... [Dante wants
to hear the story of a prostrate soul, namely Ugo Cia-
ppetta, & expresses the hope of learning from him:]
your words will not be without reward cf I
"Non fia senza mercè la tua parola, / s'io
return to complete the short way of that life
ritorno a compier lo cammin corto / di quella vita
which is flying to its end
che al termine vola."* (37-9). // ...[Ugo Ciappetta,
the ancestor of the royal line of France, laments the evils
of his descendants] "L'altro [Charles the lame who
married his youngest daughter Beatrice to Azzo VIII of Este],

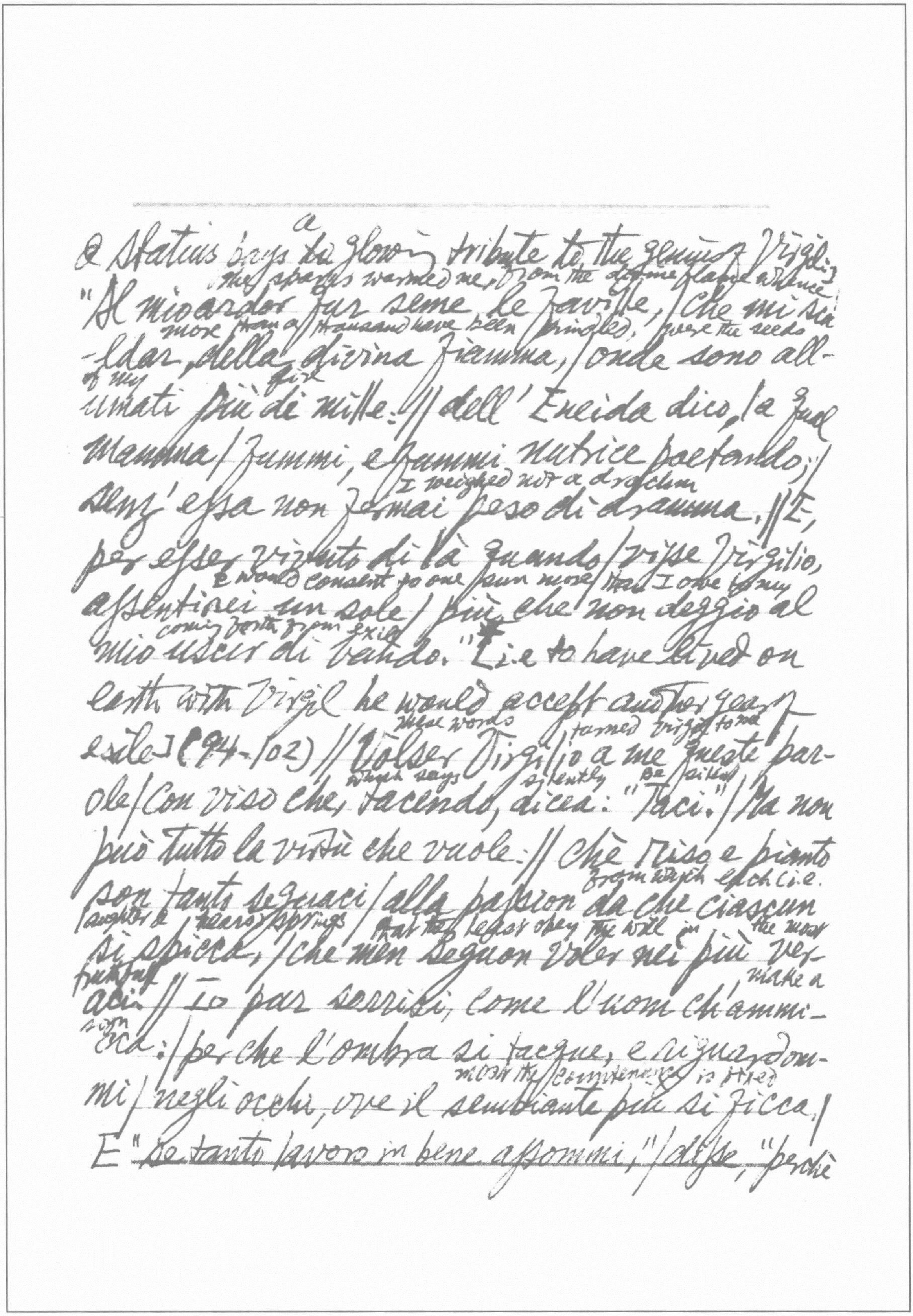


came forth a captive from a ship   I see
che già uscì preso di nave, / veggio vender sua
                    haggle over her   as pirates do with other
figlia e patteggiarne, / come fanno i corsar delle
          bondwomen
altre schiave. // O avarizia, che puoi tu più
                                        any place
farne, / poscia ch'hai lo mio sangue a te sì
drawn   or
tratto, / che non si cura della propia carne?
                    we rehearse
(79-84). // ... [Noi ripetiam (103) ...] e la miseria dell'
                                                            greedy request
avaro Mida, / che seguì alla sua domanda ingor
          because of which   his plight   we forever laugh
-da, / per la qual sempre convien che si rida
[It is somewhat strange that Dante should consider
Midas's disastrous golden touch a laughable incid-
                                                  we cry
ent] (106-8). // ... Ultimamente ci si grida: "Crasso
tell us
/ dicci, chè il sai, di che sapore è l'oro?" (116-
7) [Marcus Licinius Crassus, surnamed Dives, the
Wealthy, was triumvir with Caesar & Pompey. He was so
notorious for his love of gold, that when he had been slain
in a battle with the Parthians, their king Hyrodes had
molten gold poured down his throat. Florus (Epitome
III.ii) says that his head "... ludibrio fuit, neque
                                        u
indigno. Aurum enim liquidam in rictum oris

infusum est, ut cujus animus arserat auri cupid-
itate, ejus etiam mortuum et exsangue corpus
auro ureretur."]

CANTO XXI

[The shade of the poet Statius, author of the Thebaid,
accosts the pilgrims, & Virgil asks him to explain
gives — by asking
the earthquake & shout.] "Sì mi diè, doman-
he threaded — the needle's eye — of my desire
dando per la cruna / del mio disio, che
with the hope — my thirst — was — made
pur con la speranza / si fece la mia sete
less — fasting
men digiuna (37-9). [Statius answers:]
i.e. terrestrial change
"Libero è qui da ogni alterazione; / di quel
che il ciel da sè in sè riceve / esserci puote,
e non d'altro, cagione: // perchè non pioggia,
hail
non grando, non neve, / non rugiada, non
frost — any higher — than — the short little stairway
brina più su cade / che la scaletta dei tre
of the 3 steps — it quakes here only when
gradi breve (43-8). // ... Tremaci quando al-
feels itself — cleansed
cuna anima monda / sentesi, sì che surga, o
a
che si mova / per salir su, e tal grido seconda"
(58-60) // [Virgil asks the shade to reveal himself,



a
& Statius pays ~~his~~ glowing tribute to the genius of Virgil;
the sparks warmed me, from the divine flame whence
"Al mio ardor fur seme le faville, / Che mi sca-
more than a thousand have been kindled; were the seeds
-ldar, della divina fiamma, / onde sono all-
of my fire
umati più di mille: // dell' Eneida dico, la qual
mamma / fummi, e fummi nutrice poetando; /
I weighed not a drachm
senz' essa non fermai peso di dramma. // E,
per esser vivuto di là quando / visse Virgilio,
I would consent to one sun more than I owe to my
assentirei un sole / più che non deggio al
coming forth from exile
mio uscir di bando." [i.e to have lived on
earth with Virgil he would accept another year of
exile] (94-102) // Volser Virgilio a me queste par-
these words turned Virgil to me
which says silently be silent
ole / Con viso che, tacendo, dicea: "Taci." / Ma non
può tutto la virtù che vuole: // Chè riso e pianto
from which each i.e.
son tanto seguaci / alla passion da che ciascun
laughter & tears springs that they least obey the will in the most
si spicca, / che men seguon voler nei più ver-
truthful make a
aci // Io pur sorrisi, come l'uom ch'ammi-
sign
cca: / per che l'ombra si tacque, e riguardom-
most the countenance is fixed
mi / negli occhi, ove il sembiante più si ficca, /
E "Se tanto lavoro in bene assommi," / disse, "perchè

*cf *Il Convivio*, III. viii: "E che è ridere se non una
corruscazione de la dilettazione de l'anima, cioè una
lume apparente di fuori secondo sta dentro" (*Opere*, ed
la faccia tua testeso / un lampeggiar di riso dimost-
rommi?"* // Or son io d'una parte e d'altra preso:
conjures
l'una mi fa tacer, l'altra scongiura / ch'io
understood
dica; ond'io sono inteso // dal mio maestro... (103
-118). [Dante informs Statius that he is indeed in
the presence of Virgil; whereon Statius, forgetting that
he & Virgil are empty shades, drops at his dear
master's feet to kiss him] Già si chinava ad
teacher
abbracciar li piedi / al mio dottor; ma egli
do not do so
disse: "Frate, / non far, chè tu se' ombra, ed
you see a shade
ombra vedi." // Ed ei surgendo: "Or puoi la
quantitate / comprender dell'amor ch'a te mi
I forget our nothingness
scalda, / quando dismento nostra vanitate, //
solidity
trattando l'ombre come cosa salda." (130-6).

CANTO XXII

[Virgil asks Statius how his great soul could have
harboured so puny a vice as avarice ¥. Statius an-
swers that prodigality, not avarice has kept him more
than 500 years a prisoner in the 5th circle, where the
Moore & Toynbee, p. 282). see also *Paradiso*, IX. 70-1
IV. 97;

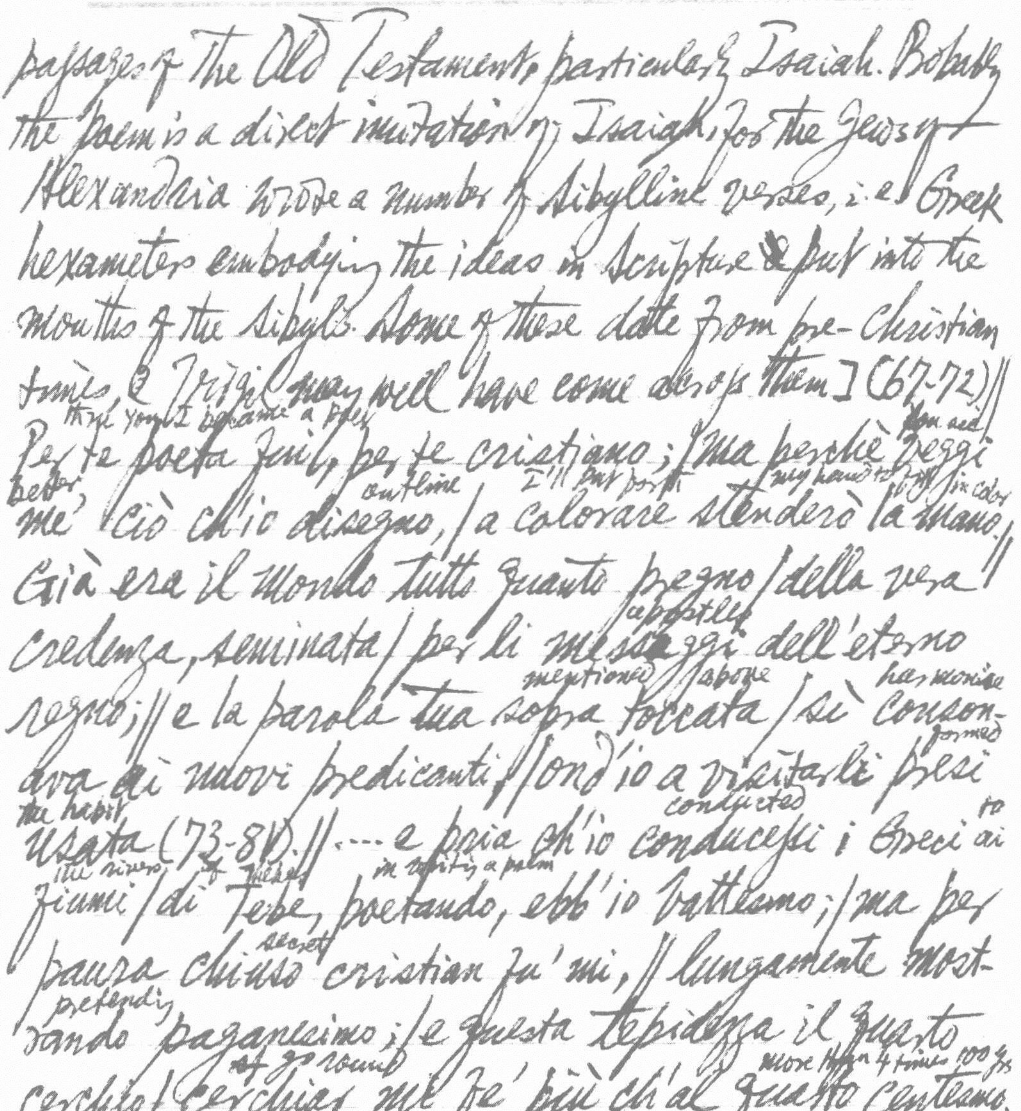
two opposing sins are purged together] "e, se non fosse
set straight my inclination
ch'io drizzai mia cura, // quand'io intesi là dove
angered
tu esclame, // crucciato quasi all'umana natura: //
why don't you regulate the lust of mortals, o
'Perchè non reggi tu, o sacra fame / dell'oro, l'
hallowed hunger of gold?' at the rolling I should feel
appetito de' mortali?' / Voltando sentirei le gios
grievous jousts
-tre grame. // [Dante frequently misunderstood the
Classical Latin writers. He evidently read them with the
same ease & security but frequent misconception with
which an Englishman, who has made no special study of
Elizabethan English, reads ~~Eng~~ Elizabethan English! But
if he really took Virgil's Quid non mortalia pectora
cogis Auri sacra fames (Aen. III.56-7)* to mean
that a moderate, & therefore hallowed, desire for wealth
ought to moderate extravagance, it constitutes a more
portentous blunder ~~than~~ any that can be brought home
to him. In Inferno VII.22 ff. The souls of the Prodigal
& Avaricious roll large dead weights in opposite dir-
ections, smiting these against each other in a sort of
joust] (37-42) // Allor m'accorsi che troppo aprir

---

* "Cursed thirst of gold, to what dost thou not drive
the hearts of men!" — on Polymnestor who treacherously
assassinates Polydor to possess his gold. Dante refers to the
incident in XX.114-5: "ed in infamia tutto il monte gira //
Polinestor ch'ancise Polidoro."

*過猶不及. Aristotelian; but in the Christian scheme there
could be no excess of self-denial or of humility.

our hands could open their wings too wide in spending, I repented
l'ali / potean le mani a spendere, e pente' mi / così
di quel come degli altri mali.*(43-5) // ... E sappi
the offence which rebuts by direct opposition
che la colpa, che rimbecca / per dritta opposizione
any sin, with it dries up here its luxuriance
alcun peccato, / con esso insieme qui suo verde
secca. // Però, s'io son tra quella gente stato / che
pianse l'avarizia, per purgarmi, / per lo contrario
suo m'è incontrato" (49-54)* // [Virgil asks how
Statius became a Christian, & Statius answers that
it Virgil's self who in that prophetic 4th Eclogue had
You did like one
revealed the truth to him] "Facesti come quei
behind himself
che va di notte, / che porta il lume dietro e sè
& profits not from it but makes the persons behind wise
non giova, / ma dopo sè fa le persone dotte, //
the world is renewed
quando dicesti: 'Secol si rinnova; / torna
justice & the first age of man returns a new progeny
giustizia e primo tempo umano, / e progenie discende
dal ciel nuova' [Ecl. IV. 5-7: Magnus ab integro
saeculorum nascitur ordo / Jam redit et virgo, re-
deunt Saturnia regna; / Jam nova progenies caelo
demittitur alto. No one who reads the 4th Eclogue
can fail to be impressed by its similarity to Messianic



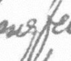
passages of The Old Testament, particularly Isaiah. Probably
the poem is a direct imitation of Isaiah, for the Jews of
Alexandria wrote a number of Sibylline verses, i.e. Greek
hexameters embodying the ideas in Scripture & put into the
mouths of the Sibyls. Some of these date from pre-Christian
times, & Virgil may well have come across them] (67-72)||
through you I became a poet ... you see
Per te poeta fui, per te cristiano; / ma perchè veggi
better ... outline ... I'll put forth ... my hand to ... in color
me' ciò ch'io disegno, / a colorare stenderò la mano. ||
Già era il mondo tutto quanto pregno / della vera
apostles
credenza, seminata / per li messaggi dell'eterno
mentioned ... above ... harmonized
regno; || e la parola tua sopra toccata / si conson-
formed
ava ai nuovi predicanti; || ond'io a visitarli presi
the habit ... conducted ... to
usata (73-81). || .... e pria ch'io conducessi i Greci ai
the rivers ... of ... Thebes ... in writing a poem
fiumi / di Tebe, poetando, ebb'io battesmo; / ma per
secret
paura chiuso cristian fu'mi, || lungamente most-
pretending
rando paganesimo; / e questa tepidezza il quarto
to go round ... more than 4 times 100 yrs
cerchio / cerchiar mi fè più ch'al quarto centesmo.
(88-93) || ... dimmi dov'è Terenzio nostro antico, /
Cecilio, Plauto e Varro, se lo sai; / dimmi se son
Caecilius Statius ... Whether they are

*容齋隨筆稱李杜韓論文
*6th terrace — the gluttonous.

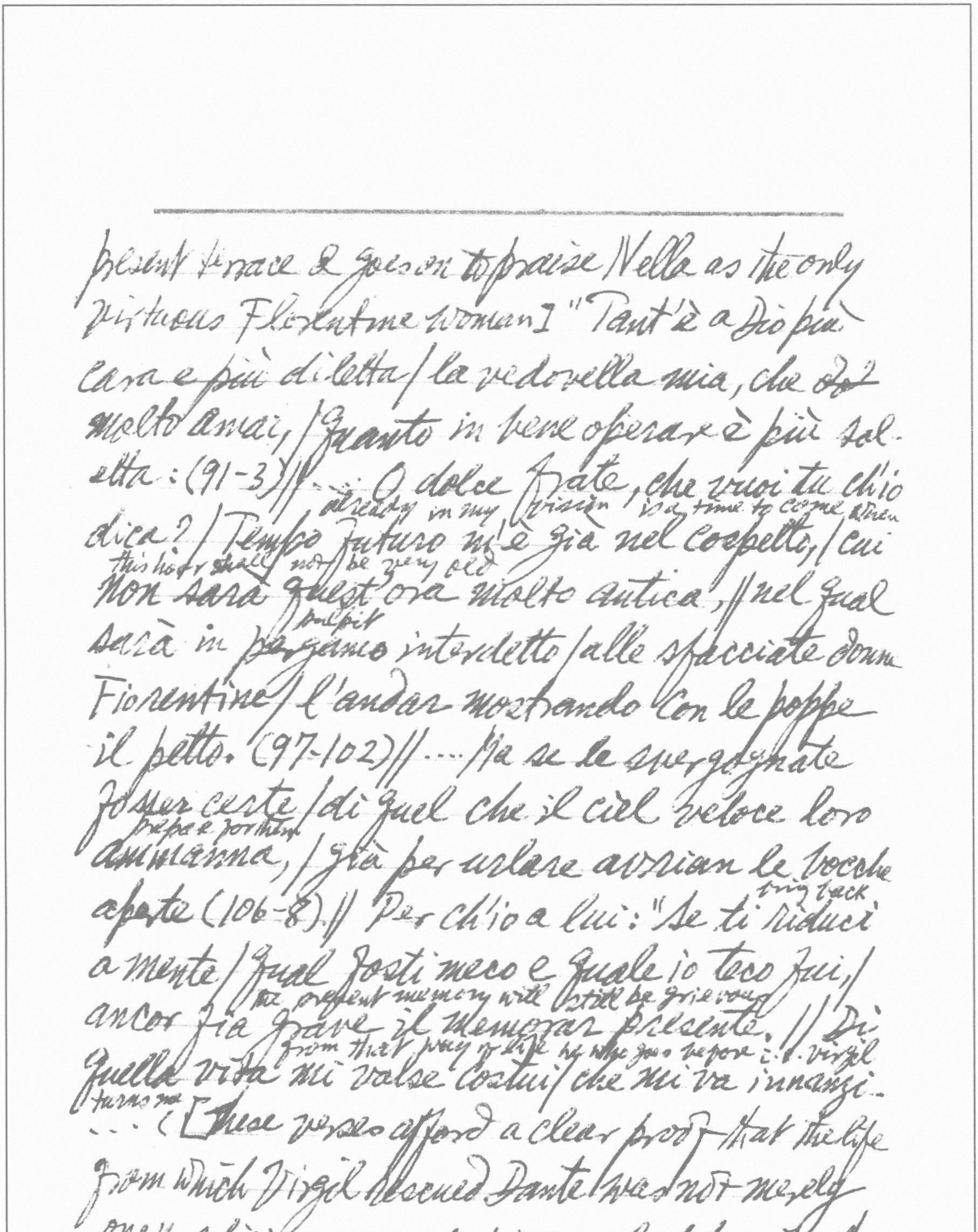
damned　　in what ward
dannati, ed in quel vico." || "Costoro, e Persio, ed io, e
altri assai," | rispose il duca mio, "siam con quel
Homer　　suck
Greco | che le Muse lattar più ch'altro mai, || nel
circle　　dark　　we
primo cinghio del carcere cieco. | Spesse fiate
talked　i.e. Parnassus　　ige
ragioniam del Monte, | che sempre ha le nutrici
the Muses　　Antiphon
nostre seco. || Euripide v'è nosco ed Antifonte, |
Simonide, Agatone ed altri piùe | Greci, che già
they journeyed
di lauro ornar la fronte" (97-108). || ... Elli givan
in front　　solitary
dinanzi, ed io ~~si~~ soletto | diretro, ed ascoltava i
lor sermoni | ch'a poetar mi davano intelletto.*

CANTO XXIII*

[They are overtaken by a throng of wailing souls] Negli
hollow
occhi era ciascuna oscura e cava, | pallida nella
from　the bone　the skin
faccia, e tanto scema | che dall'ossa la pelle s'in-
takes form　　thus to　pare
formava. || Non credo che così a ~~fu~~ buccia
skin　　withered　by hunger
strema | Eresitone fosse fatto secco, | per digiun-
when　greatest fear he had thereof
ar, quando più n'ebbe tema [The Thessalian,
Erysichthon, cut down an oak in the sacred grove of
Ceres, whereupon the goddess punished him by making him

*cf Inferno XXXIII, 1 ff Ugolino; also Agrippa d'Aubigné,
Printemps; see also Paradiso, XVIII. 94 ff.
8 ~~King Lear, V.iii, Edgar: "Met I my father with his bleeding~~
rings, / Their precious stones new lost;
endure such hunger that he was reduced to gnawing his
own flesh; of which, by that time, there was so little
left that his hunger opened the yet more terrible prospect
of death by starvation (Ovid, Met. VIII, 738-878)]
[22-7]. // Io dicea fra me stesso pensando: "Ecco /
who lost Jerusalem when Mary
la gente che perdé Jerusalemme, / quando Maria
fed on her child
nel figlio diè di becco." [During the siege of Jeru-
salem by Titus, the famine became so terrible, that
a Jewess, named Mary, killed her child & devoured it
(Josephus, De Bello Jud., VI.3)] (28-30)* // Parean
eye sockets
l'occhiaie anella senza gemme:8 / Chi nel viso
would have clearly
degli uommi legge omo, / ben avria quivi
have recognized
conosciuto l'emme [omo = homo; ; Longfellow
quotes an interesting passage from a sermon of Brother
Berthold (a Franciscan friar who lived at Regensburg
in the 13th cent.), which proves that this conception was
the hollow
current at the time] (31-3). // ... ed ecco del profondo
of the head
della testa / volse a me gli occhi un'ombra, e
guardò fiso, / poi gridò forte: "Qual grazia

*XXII. 131 ff: "un arbor ... / con pomi ad odorar soavi
e buoni" ecc; 137-8: "cadea dell'alta roccia un liquor
per le foglie suso" —
chiaro, e si spandeva
~~I would never have recognized him by the~~ face
m'è questa?" // Mai non l'avrei riconosciuto al viso;
/ ma nella voce sua fu palese / ciò che l'aspetto
blotted out
in sè avea conquiso. // Questa favilla tutta mi
rekindled
raccese / mia conoscenza alla cambiata
features recognize
labbia, / e ravvisai la faccia di Forese (40
-8). // [Dante asks his old companion Forese
Donati to satisfy his inquisitiveness before he would
answer his question] "Però mi dì, per Dio, che
what strips you so
sì vi sfoglia; / non mi far dir mentr'io mara-
viglio, / chè mal può dir chi è pien d'altra
voglia." // [Forese points to the tree, fruit-laden
& bedewed with clear water from a neighbouring fall*]
"Tutta esta gente, che piangendo canta, / per
seguitar la gola oltra misura / in fame e in sete
here sanctify themselves again
qui si rifà santa. // Di bere e di mangiar n'
kindle desire
accende cura / l'odor ch'esce del pomo, e dello
spray
sprazzo / che si distende su per la verdura"
(64-9). // [Forese ~~that~~ says that his widow Nella's
devout prayers & sighs have promoted him to the

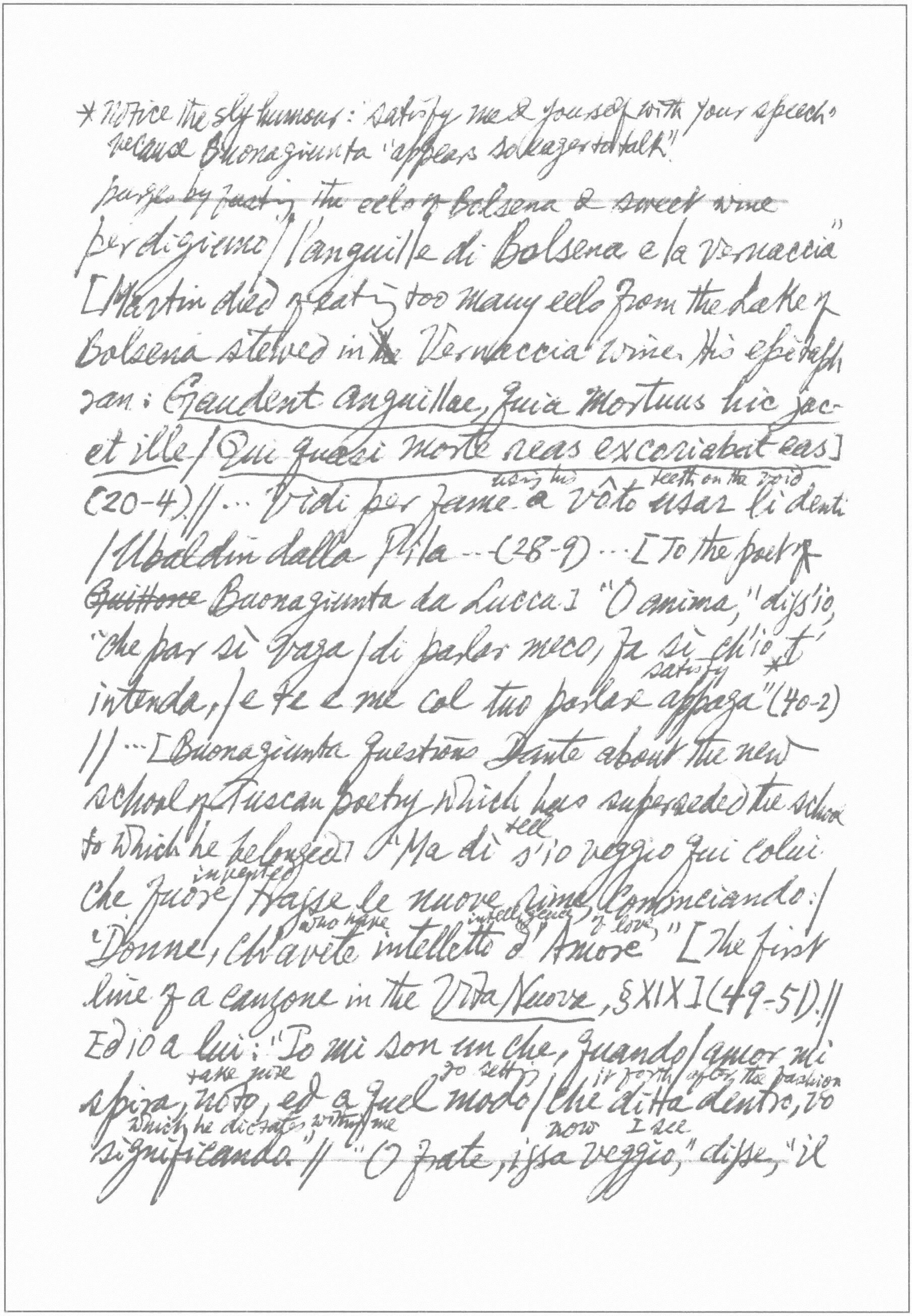


present & race & goes on to praise Nella as the only
virtuous Florentine woman] "Tant'è a Dio più
cara e più diletta / la vedovella mia, che ~~d~~?
molto amai, / quanto in bene operar è più sol-
etta: (91-3) // ... O dolce frate, che vuoi tu ch'io
already in my vision is a time to come when
dica? / Tempo futuro m'è già nel cospetto, / cui
this hour shall not be very old
non sarà quest'ora molto antica, // nel qual
pulpit
sarà in pergamo interdetto / alle sfacciate donne
Fiorentine / l'andar mostrando con le poppe
il petto. (97-102) // ... Ma se le svergognate
fosser certe / di quel che il ciel veloce loro
prepare for them
ammanna, / già per urlare avrian le bocche
bring back
aperte (106-8) // Per ch'io a lui: "Se ti riduci
a mente / qual fosti meco e quale io teco fui, /
the present memory will still be grievous
ancor fia grave il memorar presente. // Di
from that way of life by who goes before i.e. Virgil
quella vita mi volse costui / che mi va innanzi ..
turns me
... ([These verses afford a clear proof that the life
from which Virgil rescued Dante was not merely
one of ~~religious error, but of moral depravity.~~ these

is still extant a poetical correspondence between Dante & Forese (consisting of 3 sonnets by the former & 2 by the latter) on a level quite beneath anything else that we possess of Dante's. The two friends rail at each other in a ribald vein. In one of the sonnets Dante describes Forese's neglect of his wife, Nella, with a coarseness well-nigh incredible.] (115-9).

CANTO XXIV

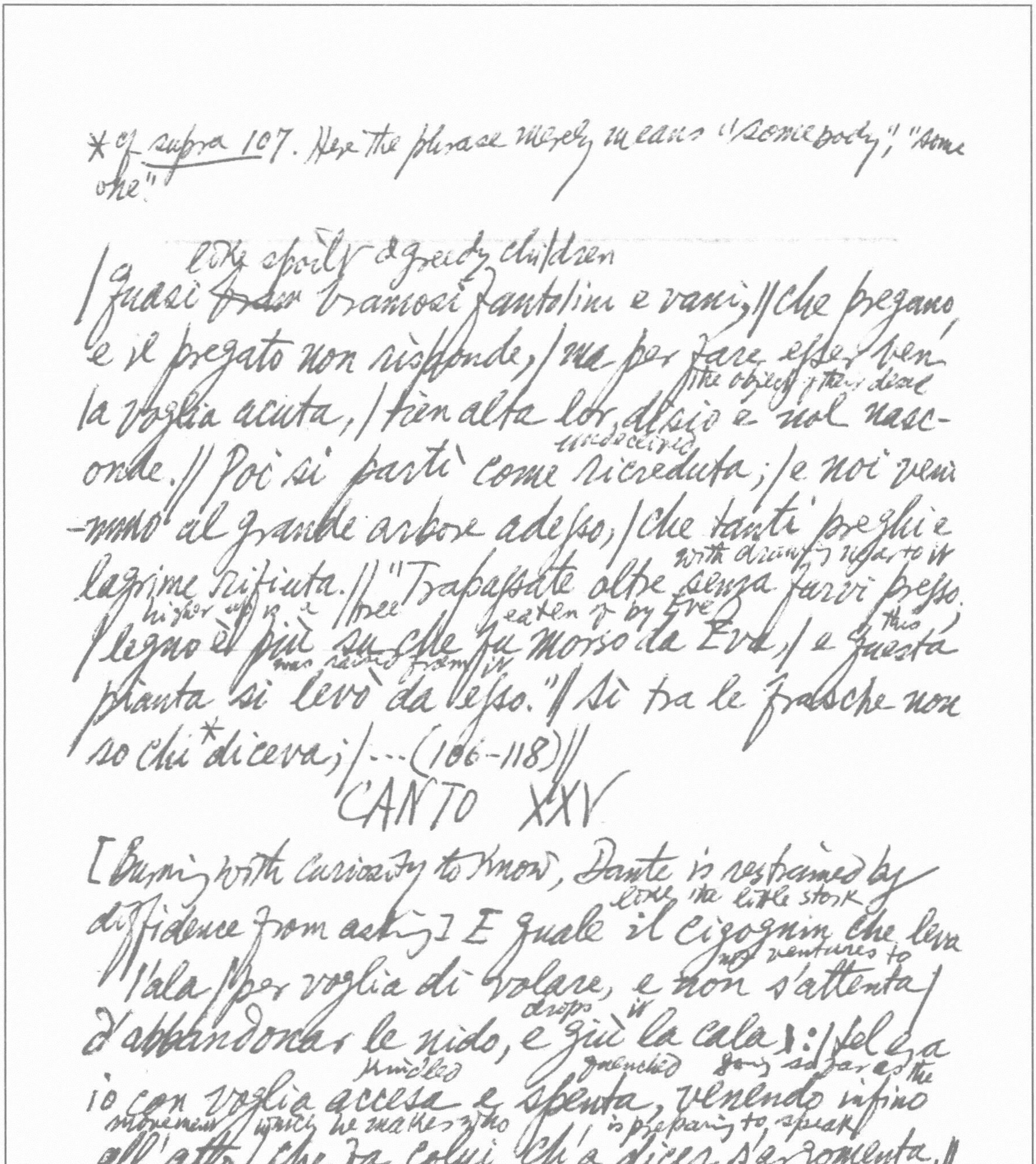
i.e. talking
Nè il dir l'andar, nè l'andar lui più lento / facea,
While talking we went on bravely
ma ragionando andavam forte / sì come
driven
nave pinta da buon vento. // E l'ombre,
twice dead pits of eyes
che parean cose rimorte, / per le fosse
degli occhi ammirazione / traean di me, di
aware of my being alive
mio vivere accorte (1-6). // ... [Forese points out some fellow spirits] ... [Pope Martin IV]
... e quella faccia / di là da lui, più che l'
shrivelled held the Holy Church
altre trapunta, // ebbe la santa Chiesa in
within his arms
le sue braccia: / dal Torso fu, e purga
from Tours he sprang



* Notice the sly humour: "satisfy me & yourself with your speech"
because Buonagiunta "appears so eager to talk".
~~purges by fasting the eels of Bolsena & sweet wine~~
per digiuno / l'anguille di Bolsena e la vernaccia"
[Martin died of eating too many eels from the Lake of
Bolsena stewed in ~~the~~ Vernaccia wine. His epitaph
ran: Gaudent anguillae, quia mortuus hic jac-
et ille / Qui quasi morte reas excoriabat eas]
using his · teeth on the void
(20-4) // ... Vidi per fame a vôto usar li denti
/ Ubaldin dalla Pila ... (28-9) ... [To the poet of
~~Guittone~~ Buonagiunta da Lucca] "O anima," diss'io,
"che par sì vaga / di parlar meco, fa sì ch'io t'
satisfy
intenda, / e te e me col tuo parlare appaga"* (40-2)
// ... [Buonagiunta questions Dante about the new
school of Tuscan poetry which has superseded the school
tell
to which he belonged] "Ma dì s'io veggio qui colui
invented
che fuore / trasse le nuove rime, cominciando: /
who have · intelligence · of love
'Donne, ch'avete intelletto d'Amore'" [The first
line of a canzone in the Vita Nuova, § XIX] (49-51). //
Ed io a lui: "Io mi son un che, quando / amor mi
take note · go setting · it forth · after the fashion
spira, noto, ed a quel modo / che ditta dentro, vo
which he dictates within me · now · I see
significando" // "O frate, issa veggio," disse, "il

* cf XI. 97 ff.
** Dante's use of "non so che" here to denote some words he could

knot cf Inf. 118 ~~which kept~~ us
nodo / che il ~~Not~~ Notaro e Guittone e me ritenne / di
back from the sweet new style I hear
qua dal dolce stil nuovo ch'i' odo. [Jacopo de
Lentino commonly called the Notary, Guittone d'Arezzo
& himself belonged to the Sicilian school*] (55-7). //
your pens follow
Io veggio ben come le vostre penne / di retro al
close after the dictator which certainly befell not
dittator sen vanno strette, / che delle nostre certo
with our pens a he who sets himself to search farther
non avvenne. // E qual più a guardar oltre si
wants to see the difference between the two styles
mette, / non vede più dall'uno all'altro stilo;
as if satisfied birds
/ e quasi contentato si tacette. // Come gli augei
winter along sometimes in the air
che vernan lungo il Nilo / alcuna volta in aer
form a squadron
fanno schiera, / poi volan più in fretta e vanno
in filo: // così tutta la gente che lì era, / vol-
flat thin
gendo il viso, raffrettò suo passo, / e per mag-
leanness & desire
rezza e per voler leggiera (58-69) // ... [Forese
now remain from behind
bids Dante goodbye:] "Tu ti rimani omai, chè
I lose
il tempo è caro / in questo regno, sì ch'io perdo
too much time, going with you at an equal pace
troppo, / venendo teco sì a paro a paro." (91-3)
// [They see a second tree] Vidi gente sott'esso
**
alzar le mani / e gridar non so che verso le fronde
not hear distinctly / is entirely matter-of-fact & different from
Tasso's



*cf supra 107. Here the phrase merely means "somebody", "some one".

like spoilt & greedy children
|quasi bramosi fantolini e vani,||che pregano
e il pregato non risponde,|ma per fare esser ben
the object of their desire
la voglia acuta,|tien alta lor disio e nol nasc-
undeceived
onde.||Poi si partì come ricreduta;|e noi veni
-mmo al grande arbore adesso,|che tanti preghi e
with drawing near to it
lagrime rifiuta.||"Trapassate oltre senza farvi presso.
higher up is a tree · eaten of by Eve · this
|legno è più su che fu morso da Eva,|e questa
was raised from it
pianta si levò da esso."||Sì tra le frasche non
so chi* diceva;|...(106-118)||

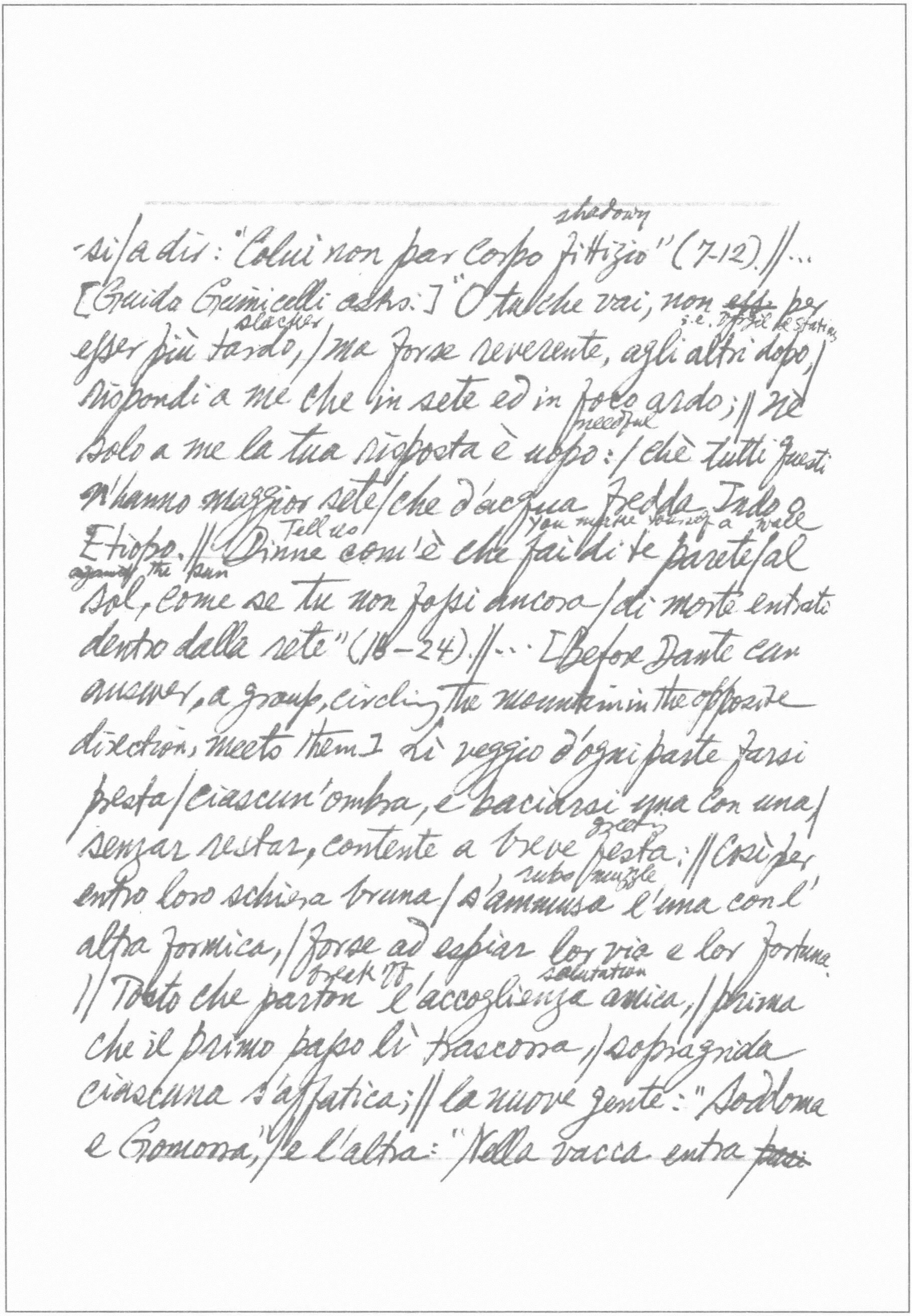
CANTO XXV

[Burning with curiosity to know, Dante is restrained by
like the little stork
diffidence from asking] E quale il cicognin che leva
not ventures to
l'ala|per voglia di volare, e non s'attenta|
drops it
d'abbandonar le nido, e giù la cala;:||tal era
kindled · quenched · going so far as the
io con voglia accesa e spenta, venendo infino
movement which he makes who is preparing to speak
all'atto|che fa colui ch'a dicer s'argomenta.||
Non lasciò, per l'andar che fosse ratto,|lo dolce
discharge ~~shoot~~ · the bow · of speech
padre mio, ma disse: "Scocca||l'arco del dir che
which you have drawn to the iron
insino al ferro hai tratto."(10-17).|| [Statius expounds

the Aristotelian theory of generation: perfect blood (Sangue perfetto), refined, descends into the generative organs]
refined — there of which it becomes sperm
"Ancor digesto, scende ov' è più bello / tacer che
distils
dire; e quindi poscia geme / sopr' altrui sangue in natural vasello. (43-5) // [The three souls: vegetative, animal & rational] ... e
becomes one single — soul — lives, feels — turns round upon itself
fassi un'alma sola, / che vive e sente, e sè in sè rigira" [i.e. self-consciousness. Dante follows Averroës in making it the special characteristic of the rational or intellectual soul, as it is of the vegetable, & sensation of the animal soul. Averroës: "The action of the intellect is likened to a circle, because it turns round upon itself & understands itself.] (74-5). //
glowing
[the lustful souls purge their sin in fire]

CANTO XXVI

ruddier
ed io facea con l'ombra più rovente / parer la fiamma; e pure a tanto indizio / vid' io molt'
give heed
ombre, andando, poner mente. // Questa fu la cagion
opening
che diede inizio / loro a parlar di me; e cominciar

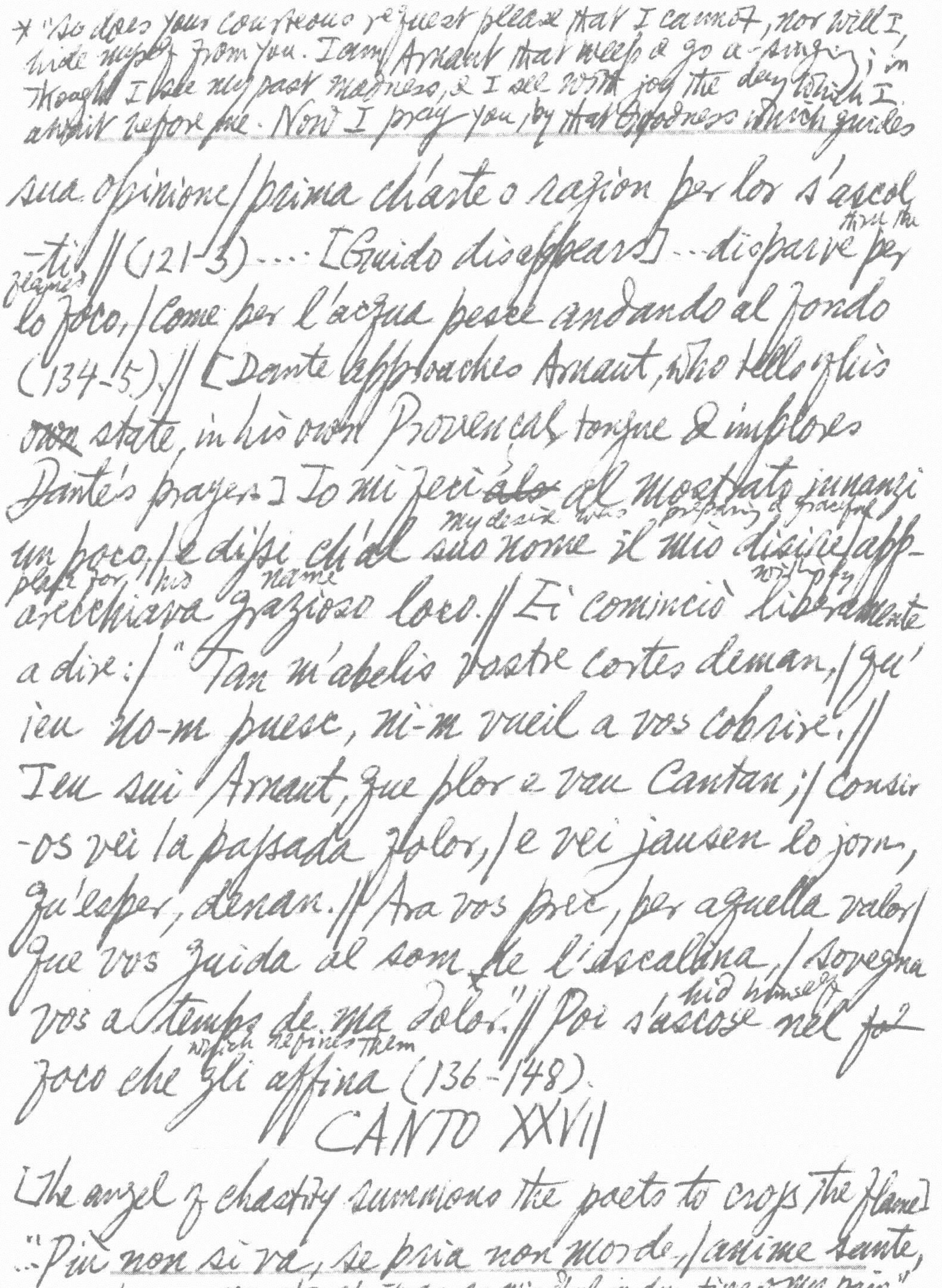


shadowy
-si fa dir: "Colui non par corpo fittizio" (7-12). ||...
[Guido Guinicelli asks:] "O tu che vai, non ~~ess.~~ per
slacker — i.e. [illegible] Statius
esser più tardo, / ma forse reverente, agli altri dopo, /
rispondi a me che in sete ed in foco ardo; || Nè
needful
solo a me la tua risposta è uopo: / chè tutti questi
n'hanno maggior sete / che d'acqua fredda Indo o
Tell us — You make yourself a wall
Etiopo. || Dinne com'è che fai di te parete / al
~~against~~ the sun
sol, come se tu non fossi ancora / di morte entrato
dentro dalla rete" (16-24). ||... [Before Dante can
answer, a group, circling the mountain in the opposite
direction, meets them] Lì veggio d'ogni parte farsi
presta / ciascun'ombra, e baciarsi una con una /
greeting
senza restar, contente a breve festa; || Così per
rubs / nuzzle
entro loro schiera bruna / s'ammusa l'una con l'
altra formica, / forse ad espiar lor via e lor fortuna.
break off — salutation
|| Tosto che parton l'accoglienza amica, / prima
che il primo passo lì trascorra, / sopragrida
ciascuna s'affatica; || la nuova gente: "Soddoma
e Gomorra," / e l'altra: "Nella vacca entra ~~Pasi~~

Pasife, / perchè il torello a sua lussuria corra" [Pasi-
-phaë, the wife of Minos, King of Crete, became enamour-
ed of a bull & attained her end by entering an artificial
cow, made by Daedalus; Inferno, XII. 13 refers to the
Minotaur as "che fu concetta nella falsa
cranes
vacca"] (31-42). // Poi come gru, ch'alle Montagne
sands
Rife / volasser parte, e parte inver l'arene, /
shy of
queste del gel, quelle del sole schife: //
l'una gente sen va, l'altra sen viene / ...
mediaeval
* [The "Rhiphean mountains" is a general term
for Mountains in the ~~mou~~ north of Europe & Asia;
"the sands" refers to the African desert] (43-6) //
so that I may trace
... [Dante asks:] "Ditemi, acciòcchè ancor carte
it on paper
ne verghi, / chi ~~sete~~ siete voi, e chi è quella
going away behind your backs
turba / che se ne va di retro ai vostri terghi?"
(64-6). // ... [Guido answers:] "La gente che non
in former days
* vien con noi offese / di ciò per che già Cesar,
in his triumph
trionfando, / 'Regina' contra sè chiamar s'in-
tese: // però si parton 'Soddoma' gridando, /

* To put it plainly: the former group consists of pederasts or
sodomites (homosexuals); the latter of men who practise the
arrière-Venus with women (who are "fore-&-afters"). *Bestiali-
tà* it is ~~so called because the position resembles that of quadrupeds~~
aid the burning
Rimproverando a sè, com' hai udito, / ed aiutan l'
by shame
arsura vergognando [The opprobrious nickname
of "Queen" ~~was~~ given to Caesar on account of his relat-
ions with Nicomedes, King of Bithynia; see Suetonius,
49] (76-81). // *Nostro peccato* fu ermafrodito; / ma
observe human law
perchè non servammo umana legge, / seguendo
come *bestie* l'appetito, // obbrobrio di noi, per noi
is read
si legge, / quando partiamci, il nome di colei /
frame work
che s'imbestiò nell'imbestiate schegge [Their
sin was "hermaphroditism" or *bisexuality*. It is
generically human, but inasmuch as it transgresses
the *specifically* human law of marriage, there is an
element of brutishness in it.] (82-7). // * ... [Guido
reveals his identity.] Quand'io odo nomar se
stesso il padre / mio, e degli altri miei miglior,
che mai rime d'amore usar dolci e leggiadre
(97-9). // ... Ed io a lui: "Li dolci detti vostri / che,
quanto durerà l'uso moderno, / faranno cari an-
cora i loro inchiostri." // "O frate," disse, "questi

pointed
distinguish
ch'io ti scerno / col dito" (ed additò un spirito inn-
a better craftsman of the mother tongue
anzi) / "fu miglior fabbro del parlar materno. // Ver-
prose tales surpassed ~~[illegible]~~ all
si d'amore e prose di romanzi / soverchiò tutti,
who think that the man
e lascia dir gli stolti / che quel di Lemosì
of Limoges excels
credon ch'avanzi. [Arnaut Daniel was a master
of the trobar clus, or obscure style of poetry. People
preferred Guiraut de Bornelh of Limoges whom
the best modern criticism sets him at the head of
all the troubadours in spite of Dante's bias in
favour of Arnaut. The lines "Versi d'amore" etc.
mean, not that Arnaut wrote better love songs &
prose romances that anyone else (for it is practically
certain that he wrote no prose at all), but that he /
surpassed not only the troubadours of the South, but
also the authors of the prose romances in the North —
in De Vulg. Eloq. I. 10:12-6, Dante speaks of prose
works as the special province of the X. langue d'
oïl or Northern French] (112-26). // A voce più
rumor
truth they turn fix
ch'al ver drizzan li volti, / e così fermàn



* "So does your courteous request please that I cannot, nor will I,
hide myself from you. I am Arnaut that weep & go a-singing; in
thought I see my past madness, & I see with joy the day which I
await before me. Now I pray you by that goodness which guides

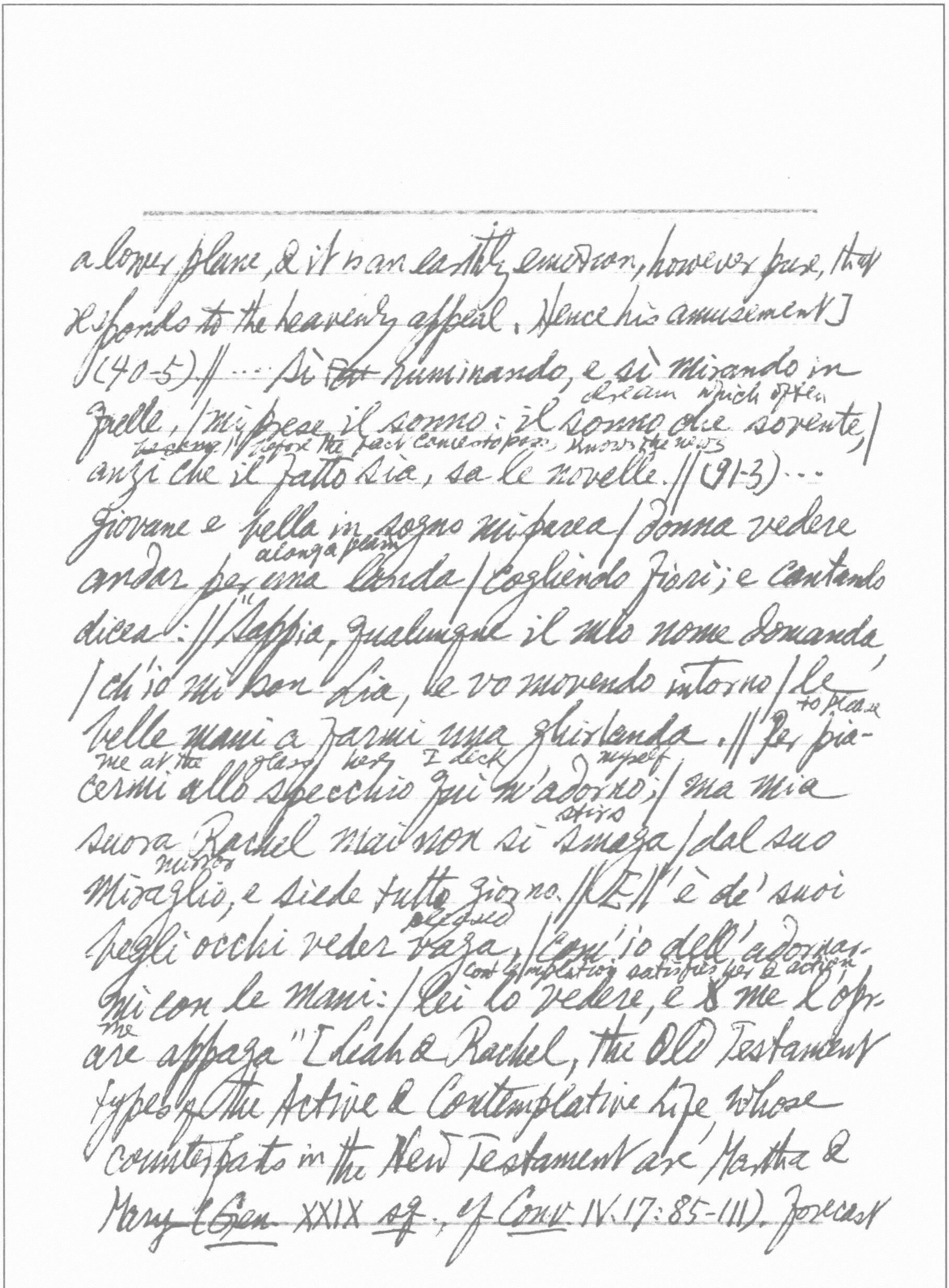
sua opinione / prima ch'arte o ragion per lor s'ascol
thru the
-ti // (121-3) .... [Guido disappears] ... disparve per
flames
lo foco, / come per l'acqua pesce andando al fondo
(134-5). // [Dante approaches Arnaut, who tells of his
~~own~~ state, in his own Provençal tongue & implores
Dante's prayer.] Io mi feci ~~alo~~ al mostrato innanzi
my desire was preparing a graceful
un poco, / e dissi ch'al suo nome il mio disire app-
place for his name willingly
arecchiava grazioso loco. // Ei cominciò liberamente
a dire: / "Tan m'abelis vostre cortes deman, / qu'
ieu no-m puesc, ni-m vueil a vos cobrire. //
Ieu sui Arnaut, que plor e vau cantan; / consir
-os vei la passada folor, / e vei jausen lo jorn,
qu'esper, denan. // Ara vos prec, per aquella valor /
que vos guida al som de l'escalina, / sovegna
hid himself
vos a temps de ma dolor." // Poi s'ascose nel ~~fo~~
which refines them
foco che gli affina (136-148).

CANTO XXVII

[The angel of chastity summons the poets to cross the flame]
..."Più non si va, se pria non morde, / anime sante,
you to the summit of the stairway, be mindful in due time of my pain."

---

il foco; entrate in esso, / ..." (10-1) [Dante is frightened]
I bent forward over my clasped hands
In su le man commesse mi protesi, / guardando il
foco, e immaginando forte / umani corpi già veduti
accesi * (16-8) // [Virgil assures him] ... "Credi per
womb
certo che, se dentro all'alvo / di questa fiamma
ben mill'anni, / non ti potrebbe far d'un capel
put away now
calvo (25-7). // ... / Pon giù omai, pon giù ogni
temenza; / volgiti in qua, e vieni oltre sicuro".
with accusing conscience
/ Ed io pur fermo e contro a coscienza (31-3). //
Quando mi vide star pur fermo e duro, / turb-
ato un poco disse: "Or vedi, figlio, / tra Beatrice
e te è questo muro." (34-6) // ... Così, la mia dur
softened
-ezza fatta solla, / mi volsi al savio duca,
udendo il nome / che nella mente sempre mi
springs up shake
rampolla. // Ond' ei crollò la testa e disse:
"Come? / volemci star di qua?" indi sorrise, /
come al fanciul si fa ch'è vinto al pome
[In mentioning Beatrice, Virgil is appealing to a higher
motive, but he knows that Dante takes the reference on

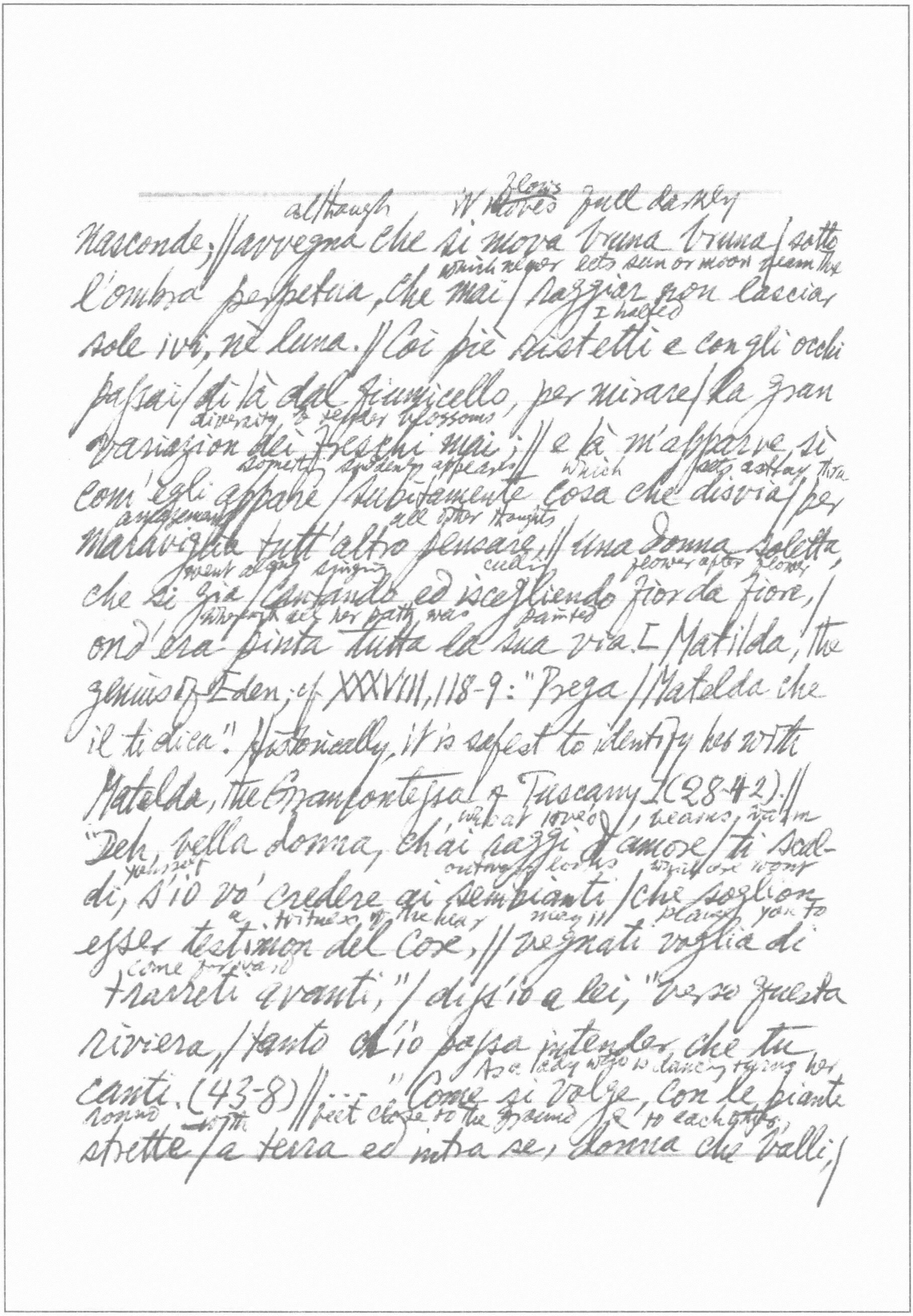


a lower plane, & it is an earthly emotion, however pure, that
responds to the heavenly appeal. Hence his amusement]
(40-5) // ... Sì ~~ru~~ ruminando, e sì mirando in
dream which often
quelle, | mi prese il sonno: il sonno che sovente, |
~~looking~~ // before the fact comes to pass, knows the news
anzi che il fatto sia, sa le novelle. // (91-3) ...
Giovane e bella in sogno mi parea | donna vedere
along a plain
andar per una landa | cogliendo fiori; e cantando
dicea: // "Sappia, qualunque il mio nome domanda
| ch'io mi son Lia, e vo movendo intorno | le
to please
belle mani a farmi una ghirlanda. // Per pia-
me at the glass here I deck myself
cermi allo specchio qui m'adorno; | ma mia
stirs
suora Rachel mai non si smaga | dal suo
mirror
miraglio, e siede tutto giorno. // Ell'è de' suoi
pleased
begli occhi veder vaga, | com'io dell'adornar-
contemplation satisfies her & action
mi con le mani: | lei lo vedere, e ~~&~~ me l'opr-
me
are appaga" [Leah & Rachel, the Old Testament
types of the Active & Contemplative Life whose
counterparts in the New Testament are Martha &
Mary (Gen. XXIX sq., cf Conv. IV.17:85-111). Forecast

the positions Matilda & Beatrice will occupy in the Earthly Paradise] (97-108) || … Tanto
desire upon desire comes over
voler sopra voler mi
me
venne / dell'esser
to be above
su, ch'ad
at every step after I feel
ogni passo poi al volo
my wings grow for flight
mi sentia crescer le penne. || (121-3) … [When Dante has mounted eagerly to the summit of the stair, Virgil informs him that his function is now discharged:] "Non aspettar mio dir più, nè mio cenno. / Libero, dritto e sano è tuo arbitrio, / e fallo
it would be a fault not to act according to its prompting
fora non fare a suo senno: || (139-141) [Virgil speaks no more, but is present in XXIX. 55-6, & Dante mourns his loss in XXX. 46-59].

CANTO XXVIII

[Dante enters the Garden of Eden. In the divine forest, dense & verdant (la divina foresta spessa e viva — 2) or the ancient woods (la selva antica — 23), he comes to a stream] Tutte l'acque che son
here, i.e. on the earth, purest,
di qua più monde /
would appear to have
parrieno avere in sè
+ mixture
misura alcuna, /
compared with that
verso di quella che nulla

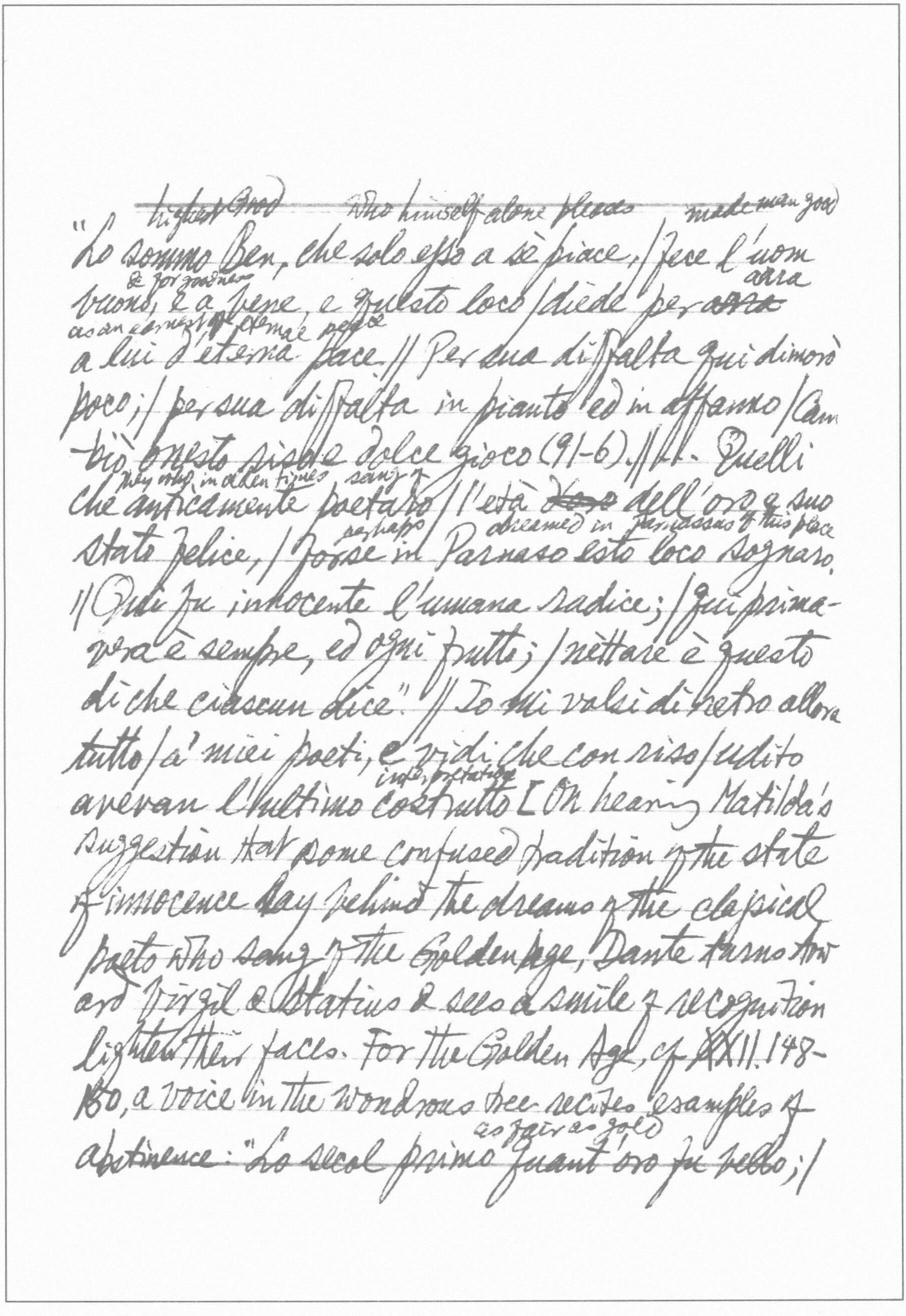


although It ~~moves~~ flows full darkly
nasconde,//avvegna che si mova bruna bruna/sotto
which never lets sun or moon gleam there
l'ombra perpetua, che mai/raggiar non lascia,
I halted
sole ivi, nè luna.//Coi piè ristetti e con gli occhi
passai/di là dal fiumicello, per mirare/la gran
diversity of fresher blossoms
variazion dei freschi mai;//e là m'apparve, sì
something suddenly appears which fast astray thru
com'egli appare/subitamente cosa che disvia/per
amazement all other thoughts
maraviglia tutt'altro pensare,//una donna soletta,
went along singing culling flower after flower
che si gia/cantando ed iscegliendo fior da fiore,/
wherewith all her path was painted
ond'era pinta tutta la sua via. [Matilda, the
genius of Eden; cf XXXVIII, 118-9: "Prega/Matelda che
il ti dica". Historically, it is safest to identify her with
Matelda, the Gran Contessa of Tuscany.] (28-42).//
what love's beams warm
"Deh, bella donna, ch'ai raggi d'amore/ti scal-
yourself outward looks which are wont
di, s'io vo' credere ai sembianti/che soglion
a witness of the heart may it please you to
esser testimon del core,//vegnati voglia di
come forward
trarreti avanti,"/diss'io a lei, "verso questa
riviera,/tanto ch'io possa intender che tu
As a lady who is dancing turning her
canti. (43-8)//. . . "Come si volge, con le piante
round with feet close to the ground & to each other,
strette/a terra ed intra sè, donna che balli,/

* the latter half of line 75 "because it opened not then" is cryptic.

a hardly puts foot before foot   she turned
e pide innanzi piede a pena mette, // volsesi in
toward me upon the red & yellow flowerets   not otherwise
sui vermigli ed in sui gialli / fioretti verso me
than a virgin   that drops her modest-
non altrimenti / che vergine che gli occhi onesti
eyes
avvalli; // e fece i prieghi miei esser contenti, / sì
appressando sè / che il dolce suono / veniva
meaning
a me co' suoi intendimenti. // (52-60)... Ella
the right bank opposite   flowers
ridea dall'altra riva dritta, // traendo più color
bears without seed
con le sue mani, // che l'alta terra senza seme
3   paces the river kept us   distant   a
gitta. // Tre passi ci facea il fiume lontani;
/ ma Ellesponto, dove passò Serse, / ancora
freno a tutti orgogli umani, // più odio da
Leandro non sofferse, / per mareggiare intra
Sesto ed Abido, // che quel da me, perchè allor
non s'aperse. // [When Xerxes crossed the Hellespont over a bridge of boats to invade Greece, he had with him a host of a million soldiers; on his return, in a fishing boat, he was accompanied by a few men only. The same strait separated Leander from his mistress Hero] (70-5).*

[Matilda discourses on the earthly Paradise:]...

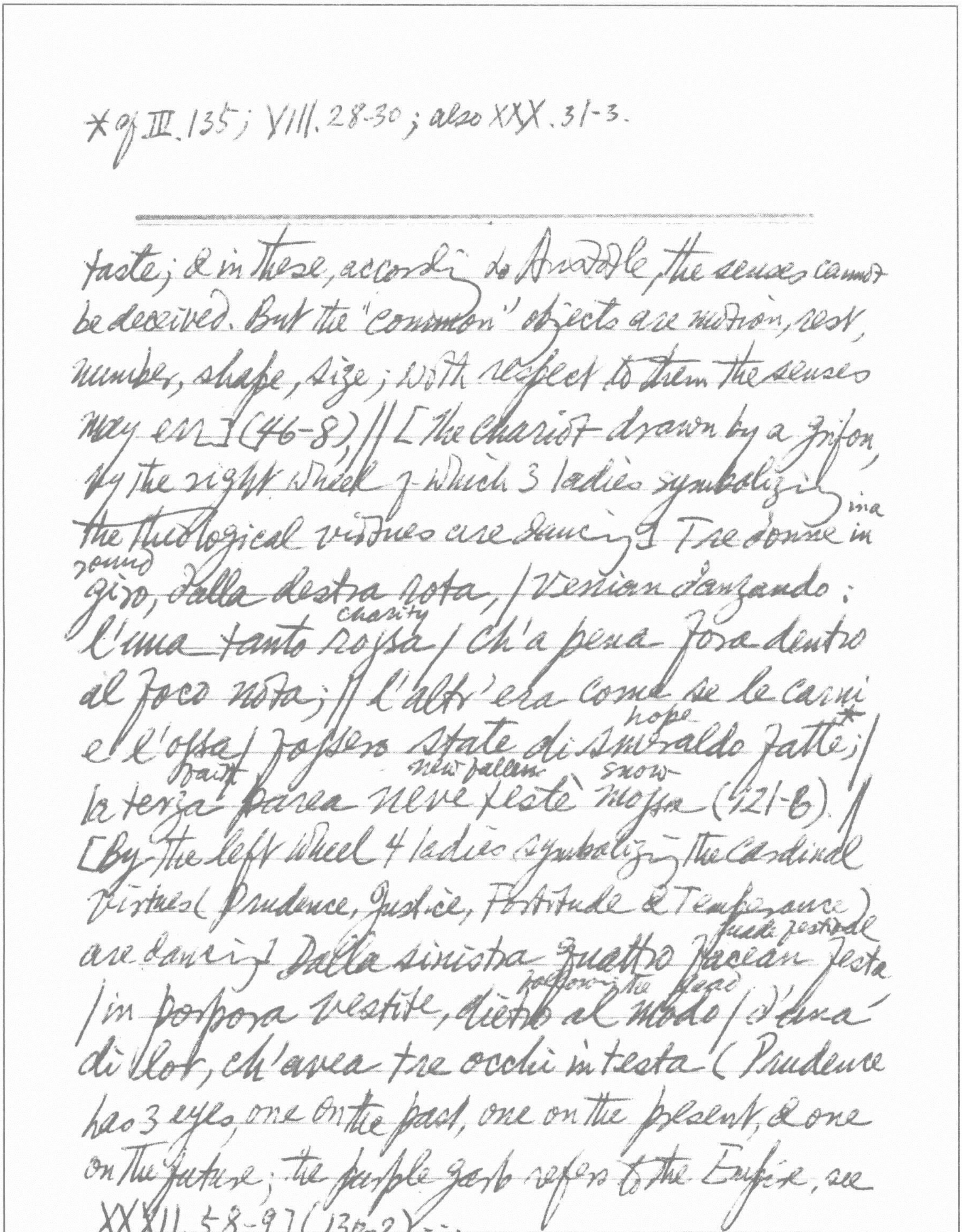


highest Good   Who himself alone pleases   made man good
"Lo sommo Ben, che solo esso a sè piace, / Fece l'uom
& for goodness   arra
buono, e a bene, e questo loco / diede per ~~arra~~
as an earnest of eternal peace
a lui d'eterna pace. // Per sua diffalta qui dimorò
poco; / per sua diffalta in pianto ed in affanno / Cam-
biò onesto riso e dolce gioco (91-6). // H. Quelli
they sang in olden times   sang of
che anticamente poetaro / l'età ~~[illegible]~~ dell'oro e suo
perhaps   dreamed in Parnassus of this place
stato felice, / forse in Parnaso esto loco sognaro.
// Qui fu innocente l'umana radice; / qui prima-
vera è sempre, ed ogni frutto; / nettare è questo
di che ciascun dice." // Io mi volsi di retro allora
tutto / a' miei poeti, e vidi che con riso / udito
interpretation
avevan l'ultimo costrutto [On hearing Matilda's
suggestion that some confused tradition of the state
of innocence lay behind the dreams of the classical
poets who sang of the Golden Age, Dante turns tow-
ard Virgil & Statius & sees a smile of recognition
lighten their faces. For the Golden Age, cf XXII.148-
150, a voice in the wondrous tree recites examples of
as fair as gold
abstinence: "Lo secol primo quant' oro fu bello; /

It made acorns
Fe' saporose con fame le ghiande, / e nettare con sete ogni ruscello."] (139-147).

CANTO XXIX

She then advanced against the stream walking on the
Allor si mosse contra il fiume, andando / su per la
bank I abreast of her little step answering with
riva, ed io pari di lei, / picciol passo con picciol
little step
seguitando (7-9). // ... [Dante invokes the Muses]
if e'er for you I have suffered
O sacrosante Vergini, se fami, / freddi o vigilie
for hunger, cold or vigils
mai per voi soffersi, / cagion mi sprona, ch'
crave my reward it is fitting Helicon
io mercè ne chiami. // Or convien ch'Elicona
streams forth for me help me to put in
per me versi, / ed Urania m'aiuti col suo
verse things hard to conceive
coro, / forti cose a pensar mettere in versi.
(37-42). // [A divine pageant approaches the 7 candlesticks seem at a distance to be 7 gold trees] Ma quando fui sì presso di lor fatto, / che l'obbietto comun, che il senso inganna, / non perdea per distanza alcun
feature
suo atto, [the "proper" objects of the senses are those which are perceived by one sense only, as colour by the sight, sound by the hearing, savour by the



*cf III.135; VIII.28-30; also XXX.31-3.

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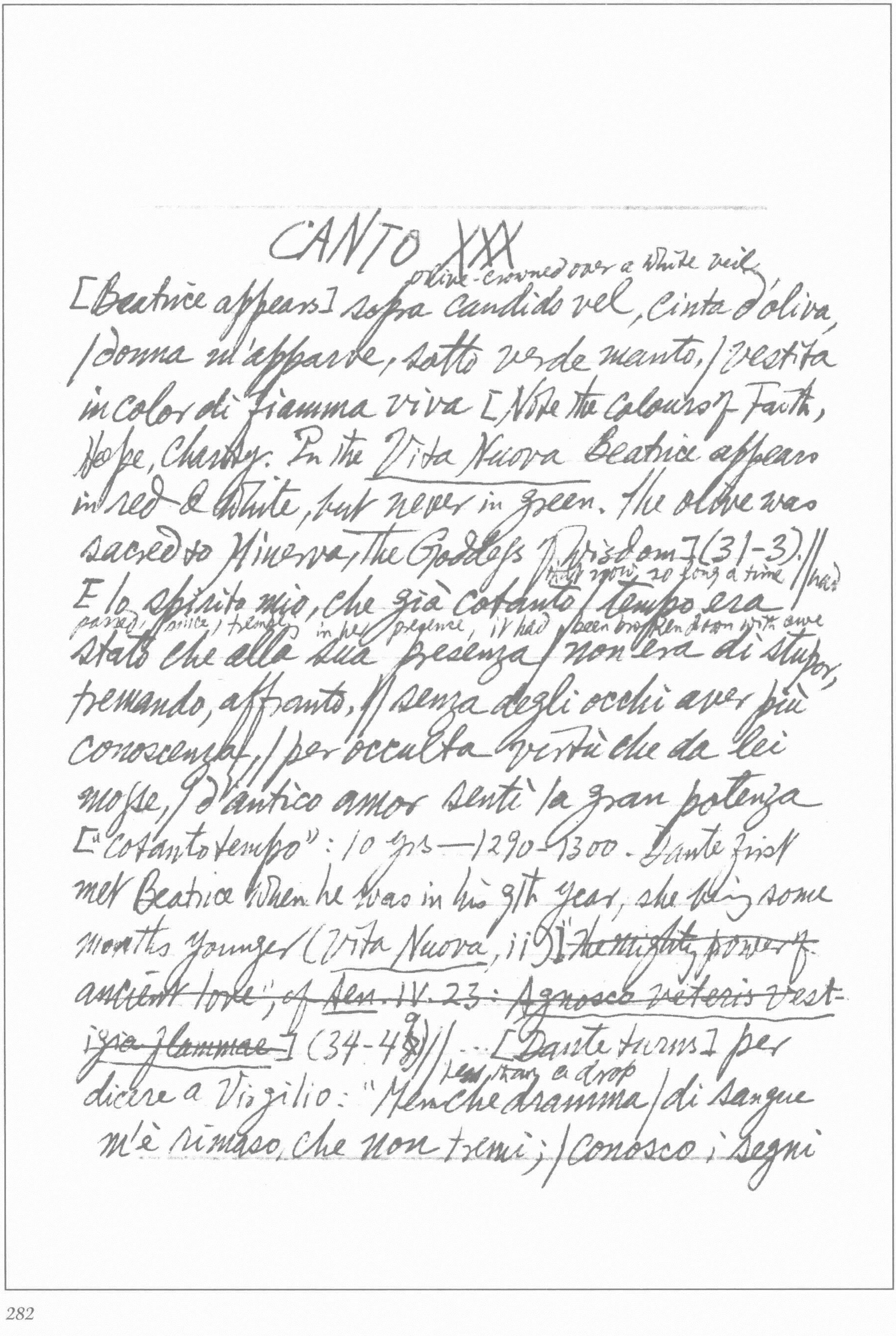
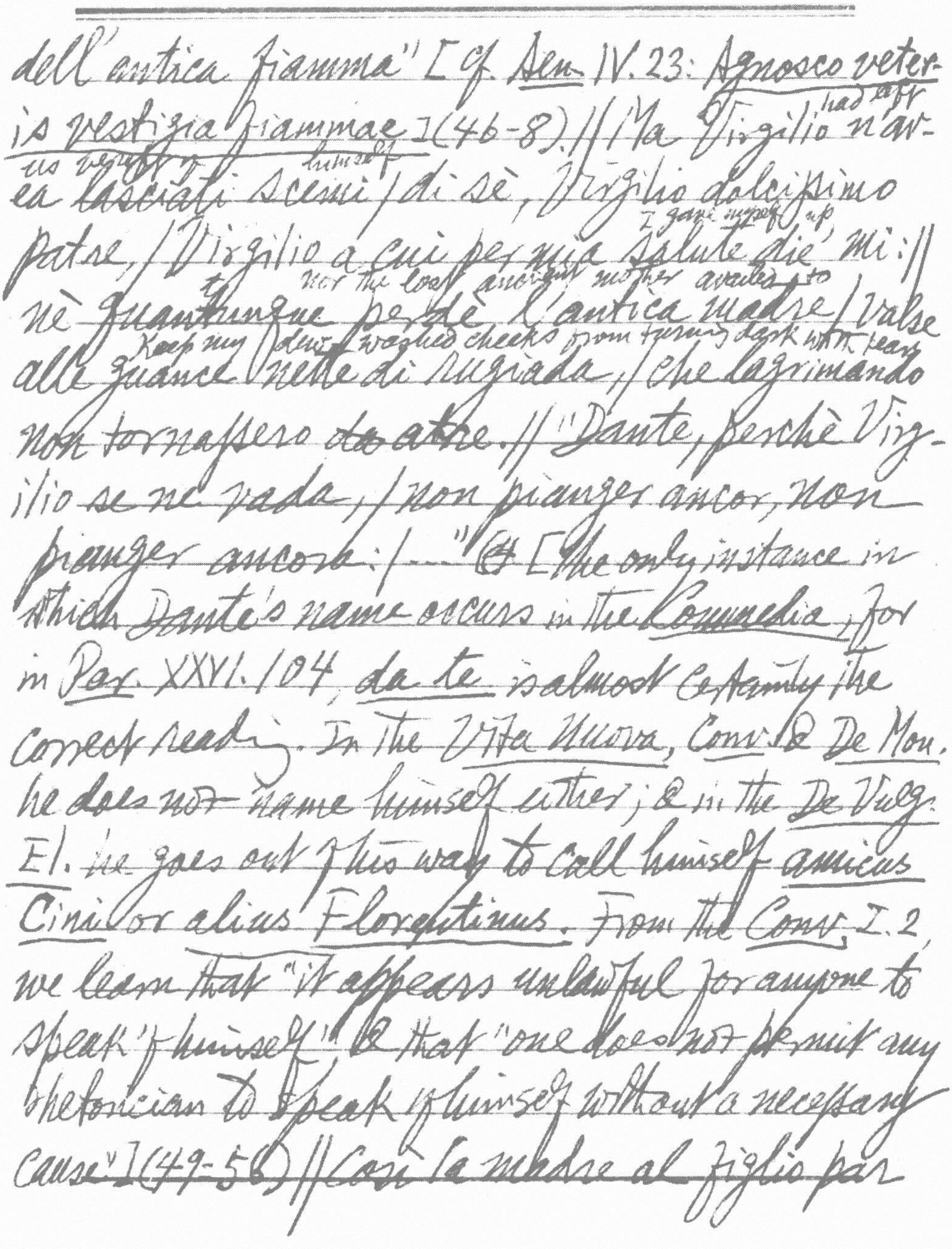
taste; & in these, accordĩ to Aristotle, the senses cannot
be deceived. But the "common" objects are motion, rest,
number, shape, size; with respect to them the senses
may err] (46-8) || [The chariot drawn by a grifon,
by the right wheel of which 3 ladies symbolizĩ
ina
the theological virtues are dancĩ] Tre donne in
round
giro, dalla destra rota, / venian danzando:
charity
l'una tanto rossa / ch'a pena fora dentro
al foco nota; || l'altr'era come se le carni
hope
e l'ossa / fossero state di smeraldo fatte;* /
faith new fallen snow
la terza parea neve testè mossa (121-6). ||
[By the left wheel 4 ladies symbolizĩ the cardinal
virtues (Prudence, Justice, Fortitude & Temperance)
made festival
are dancĩ] Dalla sinistra quattro facean festa
following the lead
/ in porpora vestite, dietro al modo / d'una
di lor, ch'avea tre occhi in testa (Prudence
has 3 eyes, one on the past, one on the present, & one
on the future; the purple garb refers to the Empire, see
XXXII.58-9] (130-2) ...



CANTO XXX

olive-crowned over a white veil
[Beatrice appears] sopra candido vel, cinta d'oliva,
/ donna m'apparve, sotto verde manto, / vestita
in color di fiamma viva [Note the colours of Faith,
Hope, Charity. In the *Vita Nuova* Beatrice appears
in red & white, but never in green. The olive was
sacred to Minerva, the Goddess of wisdom] (31-3). //
[illegible] now, so long a time had
E lo spirito mio, che già cotanto / tempo era
passed, since, trembling in her presence, it had been broken down with awe
stato che alla sua presenza / non era di stupor,
tremando, affranto, // senza degli occhi aver più
conoscenza, / per occulta virtù che da lei
mosse, / d'antico amor sentì la gran potenza
["cotanto tempo": 10 yrs — 1290-1300. Dante first
met Beatrice when he was in his 9th year, she being some
months younger (*Vita Nuova*, ii)] ~~"the mighty power of
ancient love"; cf *Aen.* IV. 23: Agnosco veteris vest-
igia flammae~~] (34-49) // ... [Dante turns] per
less than a drop
dicere a Virgilio: "Men che dramma / di sangue
m'è rimaso, che non tremi; / conosco i segni



dell'antica fiamma" [Cf. Aen. IV.23: Agnosco veter-
had left
is vestigia flammae] (46-8) // Ma Virgilio n'av-
us bereft of himself
ea lasciati scemi / di sè, Virgilio dolcissimo
I gave myself up
patre, / Virgilio a cui per mia salute die' mi; //
to nor the lost ancient mother availed to
nè quantunque perdè l'antica madre / valse
Keep my dew-washed cheeks from turning dark with tears
alle guance nette di rugiada, / che lagrimando
non tornassero atre. // "Dante, perchè Virg-
ilio se ne vada, / non pianger ancor, non
pianger ancora; / ..." @ [The only instance in
which Dante's name occurs in the Commedia, for
in Par. XXVI.104, da te is almost certainly the
correct reading. In the Vita Nuova, Conv. & De Mon.
he does not name himself either; & in the De Vulg.
El. he goes out of his way to call himself amicus
Cini or alius Florentinus. From the Conv. I.2
we learn that "it appears unlawful for anyone to
speak of himself" & that "one does not permit any
rhetorician to speak of himself without a necessary
cause"] (49-56) // Così la madre al figlio par

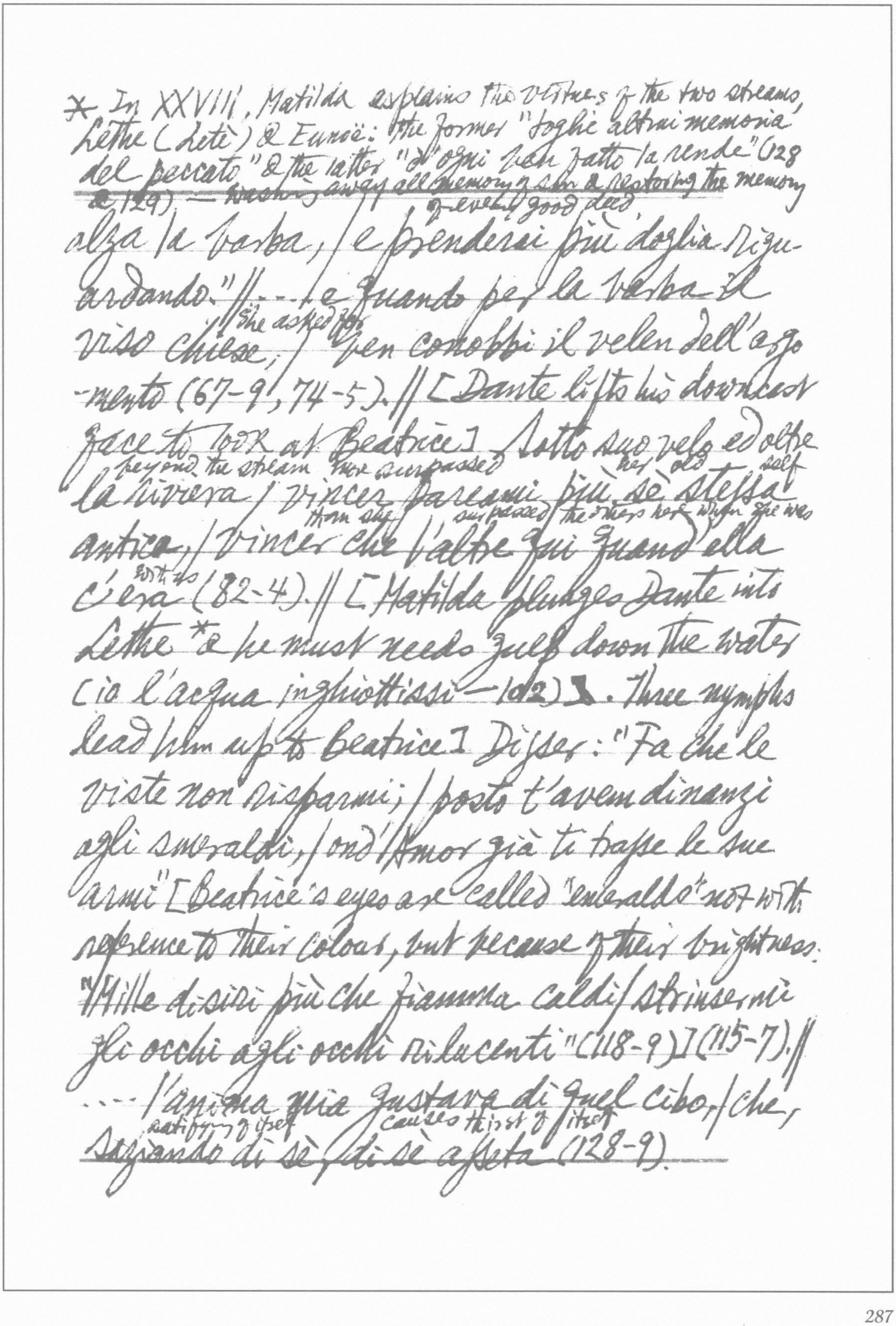
stern — the savour
superba, / com'ella parve a me: perchè d'amaro /
of harsh pity — tastes of — bitterness
sente 'l sapor della pietade acerba. (79-81) ||
... [Turning to the angelic presences Beatrice rehearses the promise of Dante's youth & the unworthiness of his manhood] ... "Questi fu tal nella sua vita
every good talent — would
nuova / virtualmente, ch'ogni abito destro / fatto
have made — wonderful increase in — him
averebbe in lui mirabil prova. [The use of the phrase *vita nuova* here is relied on by those who understand Dante's work which bears this title simply as a record of his "early life"; but it is better to take the line to mean: "but in the new life into which love led him, had such power" etc. There are many cases in which *nova età* means "early life" but no example has been produced in which *nova vita* has that meaning. Dante's elder contemporary, Dante da Majano, in the poem *Giovane donna dentro al cor mi siede*, uses the phrase in such a way as to leave no room for
the enamored spirits, whom this
ambiguity: "Gli spiriti innamorati cui diletta /
new life of theirs — delights
Questa lor nova vita"] (115-7). || Ma tanto più

*cf Jakob Böhme, St. Evremond, etc.

so much the more rank & wild the ground becomes with
Maligno e più silvestro / si fa il terren col mal seme
evil seed & untilled, the more it has of good strength of
e non cólto, / Quant' egli ha più * del buon vigor
soil sustained him
terrestro.* // Alcun tempo il sostenni col mio volto
/ mostrando gli occhi giovinetti a lui, / meco
il menava in dritta parte vôlto. // Sì tosto come
in su la soglia fui / di mia seconda etade, e
forsook & gave himself
mutai vita, // Questi si tolse a me, e diessi
to others
altrui [Beatrice was 25 yrs old when she died] (118-
when I was risen from flesh to spirit
125) // Quando di carne a spirto era salita, / e
bellezza e virtù cresciuta m'era, / fu' io a lui
men cara e men gradita [These lines have a
very personal ring, & seem to refer not so much to
the *Donna gentile* of the *Vita Nuova*, XXXVI, *sq* (whether
she be Gemma Donati or another), as to the less
creditable infidelities to Beatrice's memory to which
several of his minor poems & *Purg.* XXIII bear
witness] (127-9) ... Tanto giù cadde, che tutti
unavailing
argomenti / alla salute sua eran già corti, /
fuor che mostrargli le perdute genti. (136-8) //
- . . . "

CANTO XXXI

delay say
ricominciò, seguendo senza cunta, // "di', di', se
questo è vero: a tanta accusa / tua confession
conviene esser congiunta." // Era la mia virtù
before it was released from its
tanto confusa, / che la voce si mosse, e pria
si spense / che degli organi suoi fosse dis-
organs
chiusa. (4-9) // ... Confusione e paura insieme
such a "yes" that
miste / mi pinsero un tal "sì" fuor della bocca, /
to understand it the eyes were needed
al quale intender fur mestier le viste (13-5). //
... Piangendo dissi: "Le presenti cose / col
falso lor piacer volser miei passi, / tosto che
il vostro viso si nascose." // Ed ella: "Se
tacessi, o se negassi / ciò che confessi, non fora
is such a judge it is known
men nota / la colpa tua: da tal giudice sassi
young damsel or other vanity
(34-9) // ... Non ti dovean gravar le penne in
with so brief enjoyment should have weighed down
giuso, / ad aspettar più colpi, o pargoletta, / o
your wings to await more shots
altra vanità con sì breve uso [It seems
best not to attempt to identify the young damsel]
(58-60). // ... ... Quando / per udir sei dolente,
How listening you grieve



* In XXVIII, Matilda explains the virtues of the two streams,
Lethe (Letè) & Eunoë: the former "toglie altrui memoria
del peccato" & the latter "d'ogni ben fatto la rende" (128
& 129) — washing away all memory of sin & restoring the memory
of every good deed.

alza la barba, / e prenderai più doglia riguardando." // . . . e quando per la barba il
she asked for
viso chiese, / ben conobbi il velen dell'argomento (67-9, 74-5). // [Dante lifts his downcast face to look at Beatrice] Sotto suo velo ed oltre
beyond the stream more surpassed her old self
la riviera / vincer pareami più sè stessa
than she surpassed the others here when she was
antica, / vincer che l'altre qui quand'ella
with us
c'era (82-4). // [Matilda plunges Dante into Lethe * & he must needs gulp down the water (io l'acqua inghiottissi — 102)]. Three nymphs lead him up to Beatrice] Disser: "Fa che le viste non risparmi; / posto t'avem dinanzi agli smeraldi, / ond'Amor già ti trasse le sue armi" [Beatrice's eyes are called "emeraldi" not with reference to their colour, but because of their brightness: "Mille disiri più che fiamma caldi / strinsermi gli occhi agli occhi rilucenti" (118-9)] (115-7). //
. . . l'anima mia gustava di quel cibo, / che,
satisfying of itself causes thirst of itself
saziando di sè, di sè asseta (128-9).

* cf. IV. 1-12.
** 50 "la vedova frasca" (the widowed bough).

CANTO XXXII

quench
Tanto eran gli occhi miei fissi ed attenti / a dis-
ten years' thirst
bramarsi la decenne sete, / che gli altri sensi
they on either side had
m'eran tutti spenti;* / ed essi quinci e quindi
a wall — ĭ unconcern
avean parete / di non caler, così lo santo
riso / a sè traéli con l'antica rete; // quando
per forza mi fu vôlto il viso / ver la sinistra
goddesses
mia / da 3 quelle Dee, / perch'io udia da loro un
"Troppo fiso." [i.e. "Thou art gazing on Beatrice
too fixedly"] (1-9). // [They approach the tree of
the knowledge of good & evil.] Io sentii mormorare
surround
a tutti: "Adamo"; / poi cerchiaro una pianta
dispogliata / di fiori e d'altra fronda in
**
ciascun ramo ["mormorare": reproachfully
murmur] (37-9) // [A slumber falls on Dante]
portray — slumber — occhi
S'io potessi ritrar come assonnaro / gli ~~occhi~~
pitiless — the eyes
spietati, udendo di Siringa, / gli occhi a
whose longer vigil cost so dear
cui più vegghiar costò sì caro: [the
"all-seeing" Argus, who able to keep awake longer,

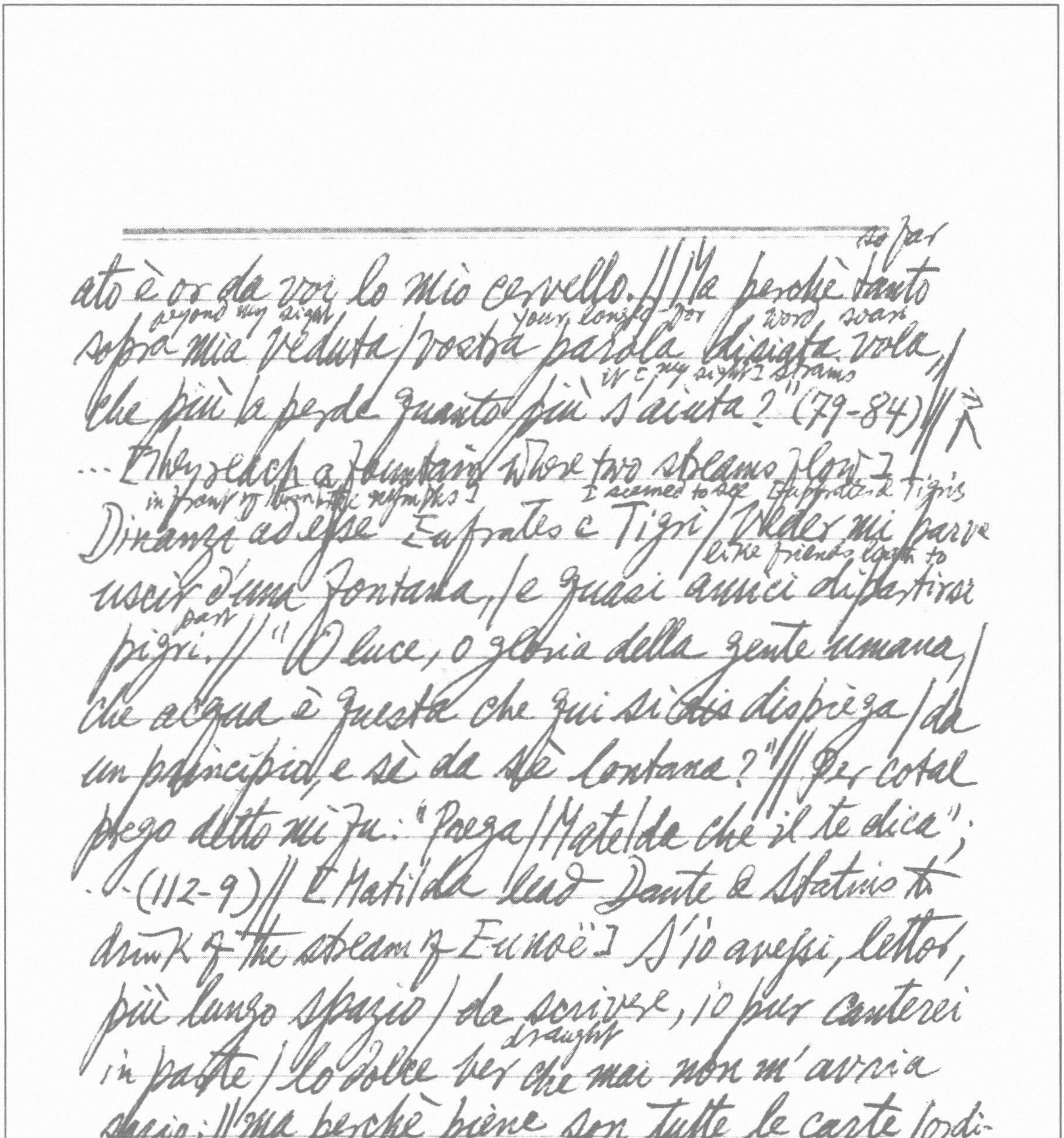
than others (più vegghiar), resting some of his eyes while
the others were watching, was set by Juno to watch over
Io, whom she had, in a fit of jealousy, changed into a
cow for yielding to Jupiter. The monster was lulled to
sleep (& then slain) by Mercury, while listening to the
god's recital of the story of the nymph Syrinx] (63
-5) // Come pittor che con esemplo pinga, / disegn
I would depict how I fell asleep be he who may
-erei com' io m'addormentai; / ma qual vuol
that can rightly image drowsiness
sia che l'assonnar ben finga. (67-9). [Dante wakes
& beholds an allegorical portrayal of the vicissitudes of
Church & State. The sacred Chariot is transformed
into a seven-head monster]. Sicura, quasi rocca
in alto monte, / seder sovr'esso una puttana
shameless with the eyes quick around
sciolta / m'apparve con le ciglia intorno pronte.
as though she should not be taken from
// E, come perchè non gli fosse tolta, / vidi di
him, a giant I saw erect at her side
costa a lei dritto un gigante, / e baciavansi
insieme alcuna volta; // Ma, perchè l'occhio
lustful & roving
cupido e vagante / a me rivolse, quel feroce
drudo / la flagellò dal capo infin le piante. //
paramour; from head / to foot

*浮生僅為逐趨死之佳一航

Cruel
Poi, di sospetto pieno e d'ira crudo, / disciolse il
dragged
mostro, e trassel per la selva / tanto, che sol
di lei mi fece scudo // alla puttana ed alla
nuova belva (148-160) [The harlot represents
the Papal Court in its corrupt condition; the giant
is the French dynasty, especially personified in
Philip the Fair]. /

CANTO XXXIII

diffident
[Dante is too ~~much awe~~d to ask Beatrice questions
boldly] Come a color, che troppo reverenti / dinanzi
elders
a' suoi maggior parlando sono, / che non
bring not their voice vividly to the lips it happens
traggon la voce viva ai denti, // avvenne
full sound
a me, che senza intero suono / incominciai: "Madonna,
mia bisogna / voi conoscete, e ciò ch'
ad essa è buono" (25-30). // [Beatrice's explanation
to those who live
is very obscure]: "... ai vivi / del viver
that life is a race into death
Ch'è un correre alla morte (53-4)*; // ..."
[Dante answers] Ed io: "Sì come cera da suggello,
/ che la figura impressa non trasmuta, / segn-



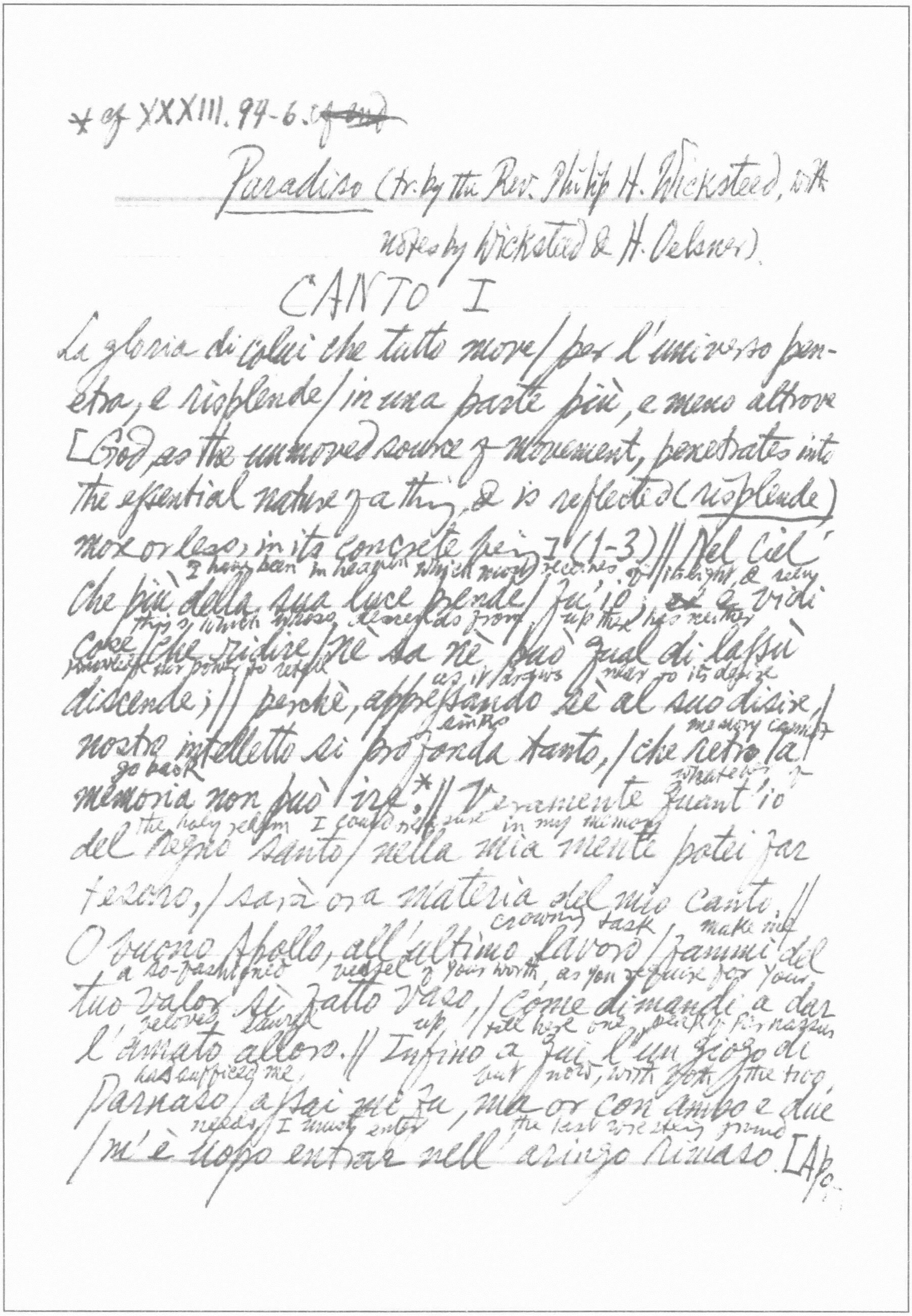
so far
ato è or da voi lo mio cervello. // Ma perchè tanto
beyond my sight · your longed-for · word · soars
sopra mia veduta / vostra parola disiata vola,
it [my sight] strains
che più la perde quanto più s'aiuta?" (79-84) //
... [they reach a fountain where two streams flow]
in front of them [the nymphs] · I seemed to see · Euphrates & Tigris
Dinanzi ad esse Eufrates e Tigri / veder mi parve
like friends loath to
uscir d'una fontana, / e quasi amici dipartirsi
part
pigri. // "O luce, o gloria della gente umana, /
che acqua è questa che qui si dispiega / da
un principio, e sè da sè lontana?" // Per cotal
prego detto mi fu: "Prega / Matelda che il te dica";
(112-9) // [Matilda lead Dante & Statius to
drink of the stream of Eunoë] S'io avessi, lettor,
più lungo spazio / da scrivere, io pur canterei
draught
in parte / lo dolce ber che mai non m'avria
sazio; // ma perchè piene son tutte le carte / ordi-
te a questa Cantica seconda, / non mi lascia
go · curb of art
più ir lo fren dell'arte. // Io ritornai dalla
born again
santissim' onda / rifatto sì, come piante novelle
/ rinnovellate di novella fronda, // puro e disposto

* What a useful authority for ~~the~~ Freud's theory of forgetfulness through repression of guilty conscience! [I wonder whether the Freudians have fallen upon this passage & made capital out [of it] W. of James Kennaway, Household

a salire alle stelle (136-145).

estranged
*Ond'io risposi lei: "Non mi ricorda / ch'io stran-
myself — nor have I conscience
iassi me giammai da voi, / nè honne coscienza
thereof which gnaws me
che rimorda." // "E se tu ricordar non te ne
bethink you, thou
puoi," / sorridendo rispose, "or ti rammenta
you — drank of Lethe this very day — if smoke argues fire
come bevesti di Lete ancoi; // e se dal fummo
this forgetfulness
foco s'argomenta, / cotesta oblivion chiaro con-
clearly proves — fault in thy desire otherwise intent
chiude / colpa nella tua voglia altrove
attenta. //..."(91-99) [Beatrice reproaches Dante for his moral & philosophical aberrations, &, on his declaring that he had no recollection of any such thing, answers that it is because he has drunk of Lethe & forgotten all evil actions]*.

Ghosts, p. 20: "With an astonishing lack of hard evidence, the mind-benders insist that the dreams we forget are the important ones. But at least we can each prove to ourselves that the letters we never send are the revealing ones".



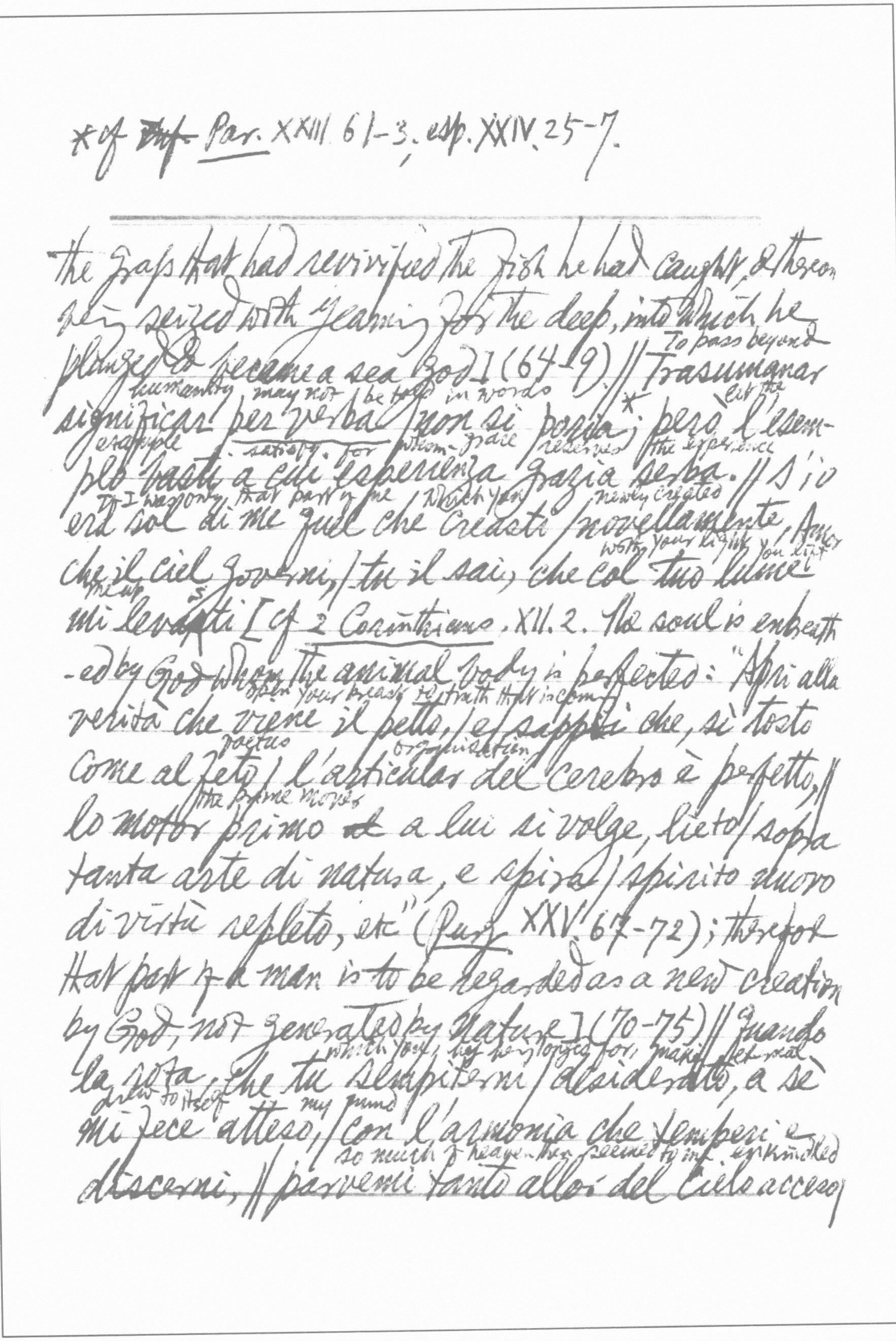
* cf XXXIII. 94-6. ~~cf and~~

Paradiso (tr. by the Rev. Philip H. Wicksteed, with
notes by Wicksteed & H. Oelsner).

CANTO I

La gloria di colui che tutto move / per l'universo pen-
etra, e risplende / in una parte più, e meno altrove
[God, as the unmoved source of movement, penetrates into
the essential nature of a thing, & is reflected (risplende)
more or less, in its concrete being] (1-3) // Nel ciel
I have been in heaven which most receives of its light, & seen
Che più della sua luce prende / fu' io, ~~e~~ e vidi
things which whoso descends from up there has neither
cose / che ridire / nè sa nè può qual di lassù
knowledge nor power to retell
as it draws near to its desire
discende; // perchè, appressando sè al suo disire /
sinks memory cannot
nostro intelletto si profonda tanto, / che retro la
go back whatever of
memoria non può ire.* // Veramente quant' io
the holy realm I could treasure in my memory
del Regno santo / nella mia mente potei far
tesoro, / sarà ora materia del mio canto. //
crowning task make me
O buono Apollo, all'ultimo lavoro / fammi del
a so-fashioned vessel of your worth, as you require for your
tuo valor sì fatto vaso, / come dimandi a dar
beloved laurel up // till here one peak of Parnassus
l'amato alloro. // Infino a qui l'un giogo di
has sufficed me, but now, with both, the two
Parnaso / assai mi fu, ma or con ambo e due
needs I must enter the last wrestling ground
/ m'è uopo entrar nell' aringo rimaso. [Ap/c.

llo = the Sun = God; cf Conv. III. 12: 52-4 & passim.
Hitherto the inspiration of the Muses has sufficed: "O
Muse, o alto ingegno, or m'aiutate!" (Inf. II. 7);
here the dead poesy rise again
"Ma qui la morta poesì risurga, / ~~O~~ o sante
since I am yours
Muse, poichè vostro sono" (Purg. I. 7-8).
Now the diviner aid of "Apollo" must be invoked
as well. Dante erroneously believed that one peak
of Parnassus was sacred to the Muses as distinct
a mighty flame follows a
from Apollo I (14-18) // ... Poco favilla gran fiamma
tiny spark the day
seconda (34) ... / E di subito parve giorno
seemed added to day as if he who has the power
a giorno / essere aggiunto, come quei che puote
had adorned heaven with a second sun
avesse il ciel d'un altro sole adorno. // Bea-
upon the eternal wheels
trice tutta nell'eterne rote / fissa con gli
removed from
occhi stava: ed io in lei / le luci fissi, di
there above Gazing on her I became
lassù remote. // Nel suo aspetto tal dentro mi
within
fei, / qual si fè Glauco nel gustar dell'
sea-fellow of the other gods
erba, / che il fè consorto in mar degli
altri dei ["Wheels" denote the revolving heavens.
Ovid tells the tale of the fisherman Glaucus tasting



*cf ~~Inf.~~ Par. XXIII. 61-3; esp. XXIV. 25-7.

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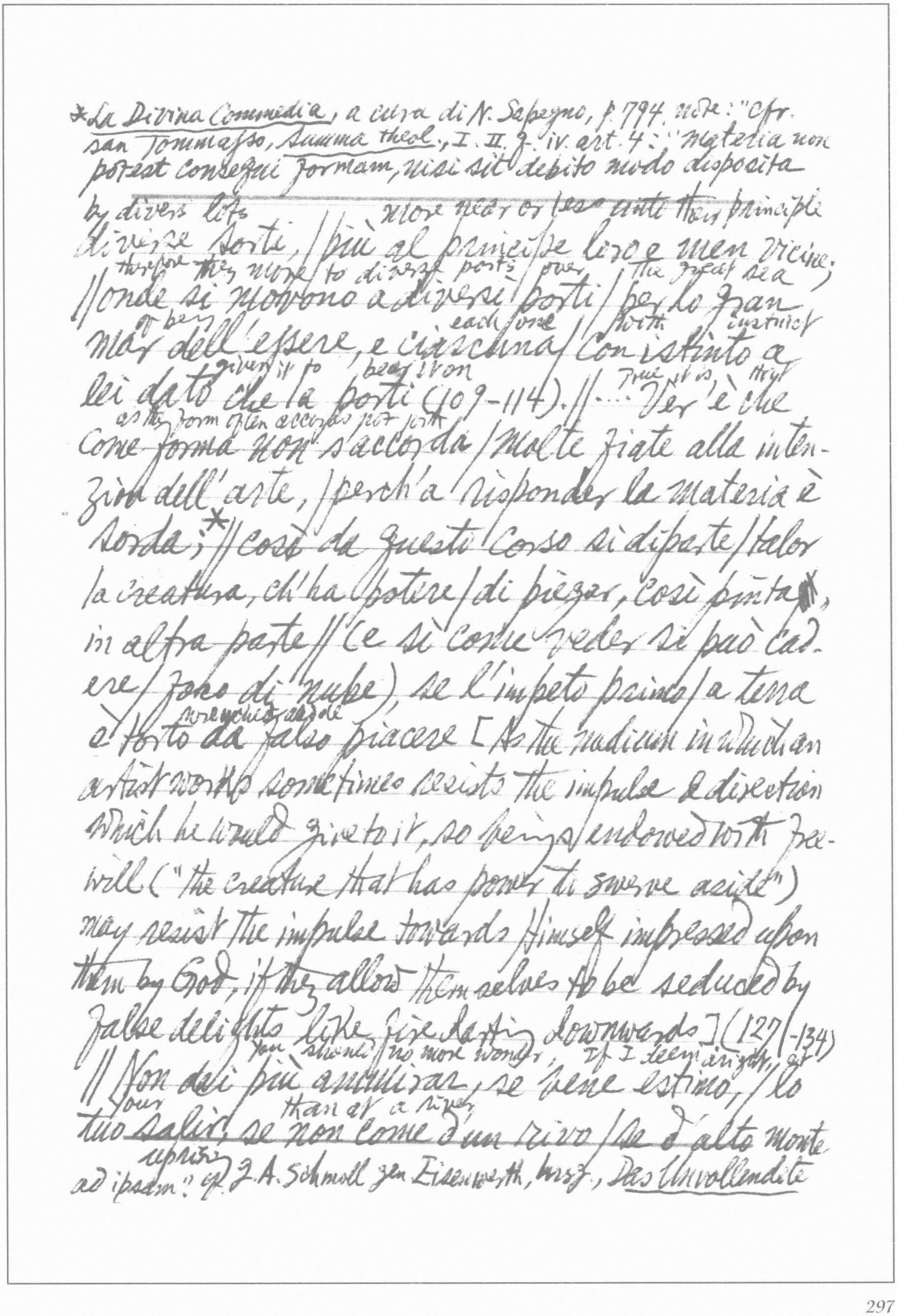
the grass that had revivified the fish he had caught, & thereon
being seized with yearning for the deep, into which he
To pass beyond
plunged & became a sea-god] (64-9) // Trasumanar
humanity may not be told in words let the
significar per verba / non si poria;* però l'esem-
example satisfy for whom grace reserves the experience
plo basti a cui esperienza grazia serba. // S'io
If I was only that part of me which you newly created
era sol di me quel che creasti / novellamente, Amor
with your light you lift
che il ciel governi, / tu il sai, che col tuo lume
me up
mi levasti [cf 2 Corinthians. XII. 2. The soul is enbreath-
-ed by God when the animal body is perfected: "Apri alla
open your breast to truth that is coming
verità che viene il petto, / e sappi che, sì tosto
foetus organisation
come al feto / l'articular del cerebro è perfetto, //
the prime mover
lo motor primo ~~ct~~ a lui si volge, lieto / sopra
tanta arte di natura, e spira / spirito nuovo
di virtù repleto, etc" (Purg. XXV. 67-72); therefore
that part of a man is to be regarded as a new creation
by God, not generated by Nature] (70-75) // Quando
which you, being longed for, make eternal
la rota, che tu sempiterni / desiderato, a sè
drew to itself my mind
mi fece atteso, / con l'armonia che temperi e
so much of heaven then seemed to me enkindled
discerni, // parvemi tanto allor del cielo acceso /

dalla fiamma del sol, che pioggia o fiume / lago
non fece mai tanto disteso [It is by inspiring the
universe with love & longing that God, according to
Aristotle, causes the never-ending cosmic movements.]
(76-81) // La novità del suono e il grande
kindled in me a desire never felt before
lume / di lor cagion m'accesero un disio / mai
so keenly to know their cause
non sentito di cotanto acume [cf 78 "l'arm-
onia", the conception that the 7 planetary heavens,
like the 7 strings of a lyre, uttered divine harmon-
ies as they moved, is expressly rejected by Aristotle.
This is one of the few instances in which Dante
departs from his authority] (82-4). // ... [Dante
is perplexed to know he can rise, counter to
gravitation. Beatrice explains to him the law of
material & spiritual gravitation] e cominciò:
"Le cose tutte e quante / hann' ordine tra
which makes the
loro; e questo è forma / che l' universo a
universe like unto God
Dio fa simigliante." // (103-5) ... Nell' ordine
all things incline i.e. things
ch' io dico sono accline / tutte nature, per



*La Divina Commedia, a cura di N. Sapegno, p. 794 note: "Cfr.
san Tommaso, Summa theol., I. II. q. iv. art. 4: "materia non
potest consequi formam, nisi sit debito modo disposita

by divers lots more near or less unto their principle
diverse sorti, // più al principio loro e men vicine;
therefore they move to divers ports over the great sea
//onde si movono a diversi porti / per lo gran
of being each one with instinct
mar dell'essere, e ciascuna / con istinto a
given it to bear it on True it is, that
lei dato che la porti (109-114). //... Ver è che
as the form often accords not with
come forma non s'accorda / molte fiate alla inten-
zion dell'arte, / perch'a risponder la materia è
sorda;* // così da questo corso si diparte / talor
la creatura, c'ha potere / di piegar, così pinta,
in altra parte // (e sì come veder si può ca-
dere / foco di nube) se l'impeto primo / a terra
is wrenched aside
è torto da falso piacere [As the medium in which an
artist works sometimes resists the impulse & direction
which he would give to it, so beings endowed with free-
will ("the creature that has power to swerve aside")
may resist the impulse towards Himself impressed upon
them by God, if they allow themselves to be seduced by
false delights like fire darting downwards] (127-134)
You should no more wonder, if I deem aright, at
// Non dei più ammirar, se bene estimo, / lo
your than at a river
tuo salir, se non come d'un rivo / se d'alto monte
uprising
ad ipsam!" cf. J. A. Schmoll gen. Eisenwerth, hrsg., Das Unvollendete

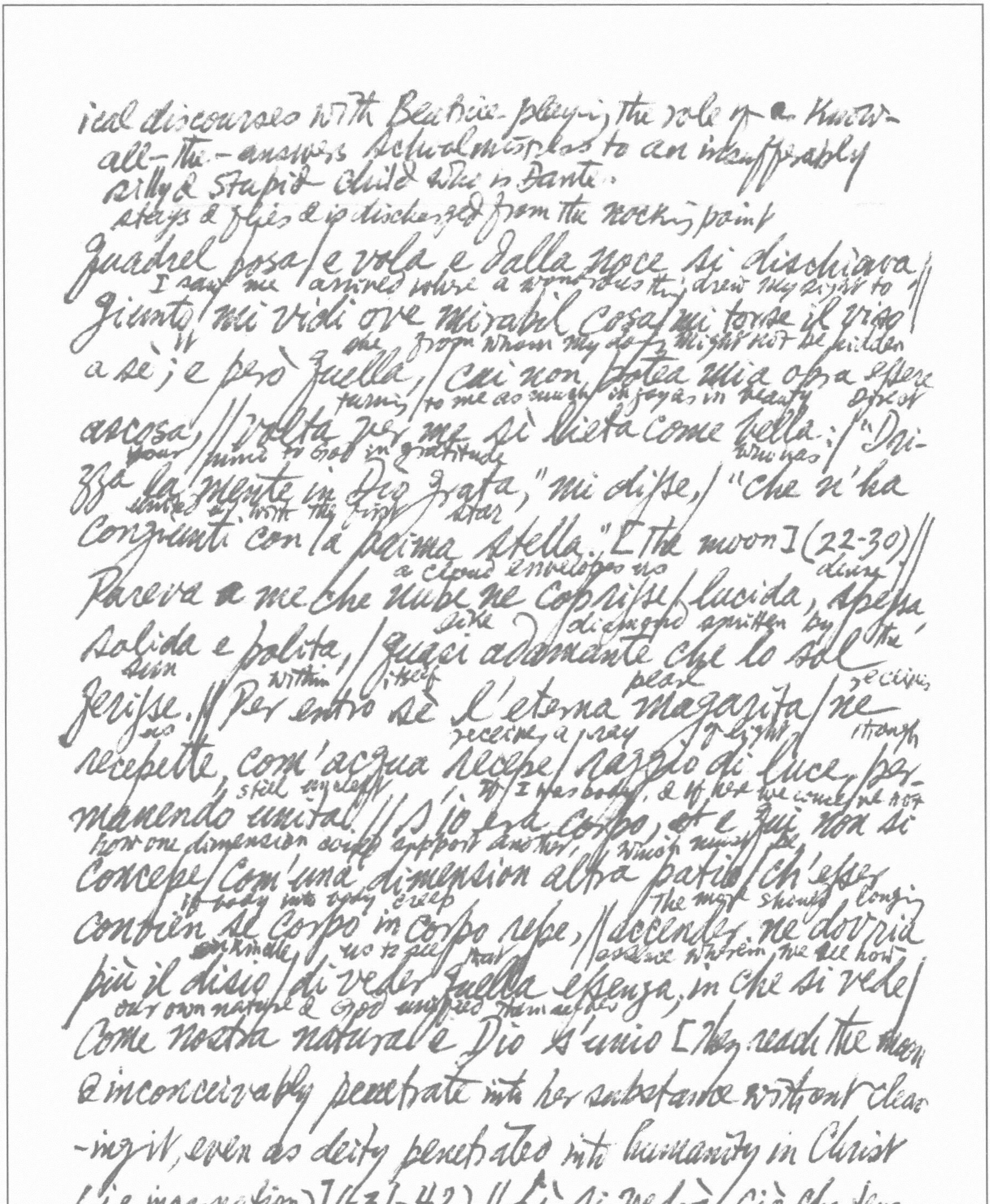
als künstlerische Form, S. 31, 52, 59, 69, 74 usw. quoting Plotinus, Petrarch & others.
8 Henceforth the cantos are largely lengthy prosaic theology.

to the base
scende giuso ad imo. // Maraviglia sarebbe in te,
You had settled down below
se privo / d'impedimento giù ti fossi assiso, /
even as were stillness on the earth in a living flame
come a terra quiete in foco vivo. (136–141).

CANTO II 8

little skiff
O voi, che siete in piccioletta barca, / desiderosi d'ascoltar, seguiti / retro al mio legno che
have followed on my keel that
sings on its way, turn to revisit your own
cantando varca, // tornate a riveder li vostri
shores don't commit yourself to the open sea
liti: / non vi mettete in pelago; chè forse / perd-
losing me, you would remain astray
endo me, rimarreste smarriti. // L'acqua
was never coursed before
ch'io prendo giammai non si corse: *9 / Min-
breathes guides
erva spira, e conducemi Apollo, / e nove Muse
mi dimostran l'Orse. // Voi altri pochi che
lift up bread of
drizzaste il collo / per tempo al pan degli
angels by which life is sustained here, but none
angeli del quale / vivesi qui, ma non
comes away sated of it you may indeed commit
sen vien satollo, // metter potete ben per l'
your vessel to the deep keeping my
alto sale / vostro navigio, servando mio
furrow in advance of the water that is falling
solco / dinanzi all'acqua che ritorna
back to the level looking upward & I on
equale. * (1–15) // ... Beatrice in suso, ed io in
her
lei guardava; / e forse in tanto, in quanto un
& perchance in such space as an arrow

*9 sea end.



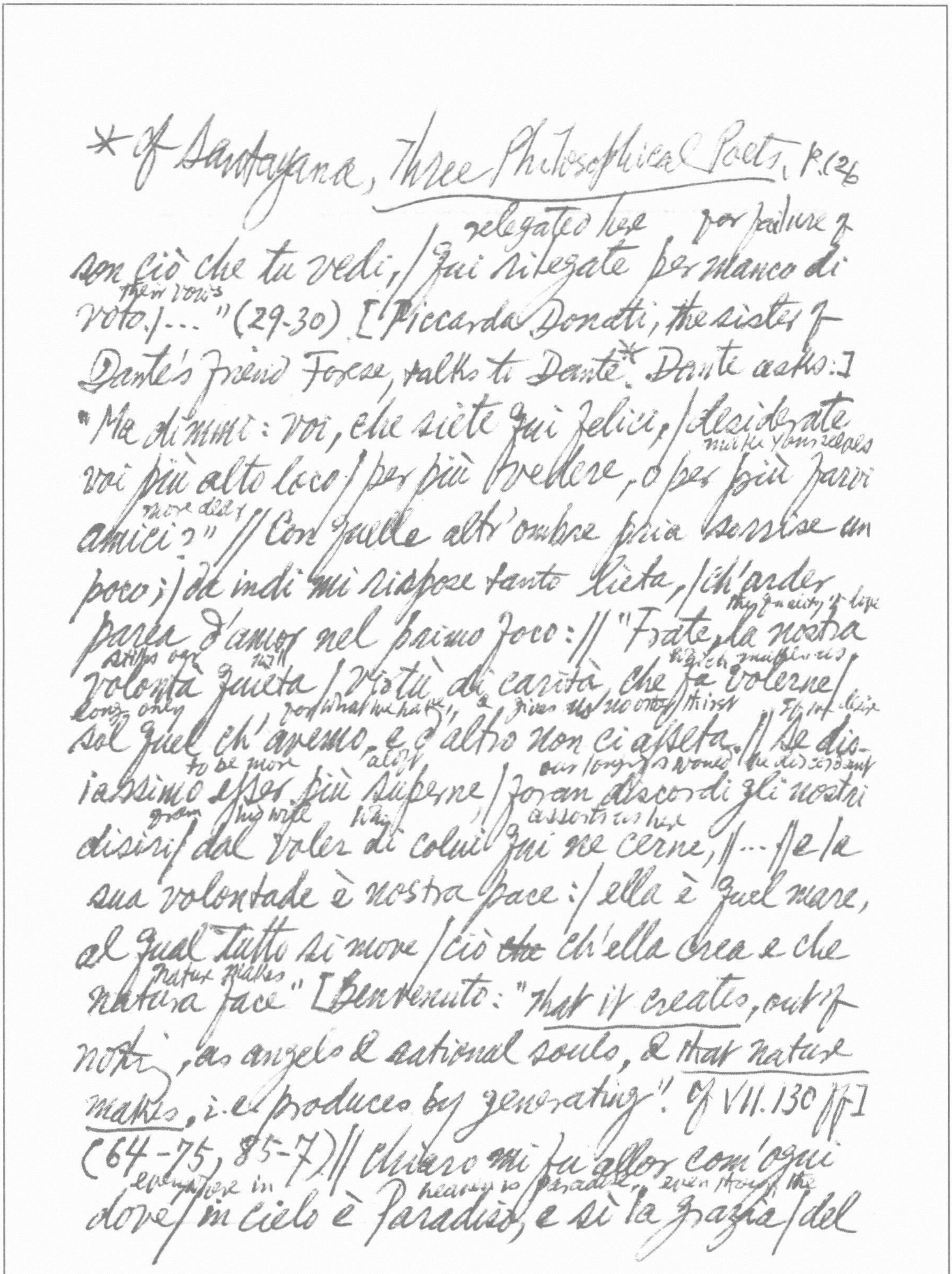
ical discourses with Beatrice playing the role of a know-
all-the-answers schoolmistress to an insufferably
silly & stupid child who is Dante.
stays & flies & is discharged from the nocking point
Quadrel posa / e vola e dalla noce si dischiava //
I saw me arrived where a wondrous thing drew my sight to
giunto mi vidi ove mirabil cosa / mi torse il viso
it one from whom my doings might not be hidden
a sè; e però quella, / cui non potea mia opra essere
turning to me as much in joy as in beauty Direct
ascosa, // volta ver me, sì lieta come bella; / "Dri-
your mind to God in gratitude who has
zza la mente in Dio grata," mi disse, / "che n'ha
united us with the first star
congiunti con la prima stella." [the moon] (22-30) //
a cloud enveloped us dense
Pareva a me che nube ne coprisse / lucida, spessa,
like diamond smitten by the
solida e polita, / quasi adamante che lo sol
sun within itself pearl receive
ferisse. // Per entro sè l'eterna margarita / ne
us receives a ray of light though
recepette, com' acqua recepe / raggio di luce, per-
still uncleft If I was body, & if here we conceive not
manendo unita. // S'io era corpo, e qui non si
how one dimension could support another, which must be
concepe / com' una dimension altra patio, / ch'esser
if body into body creep The more should longing
convien se corpo in corpo repe, // accender ne dovria
enkindle us to see that essence wherein we see how
più il disio / di veder quella essenza, in che si vede /
our own nature & God unified themselves
come nostra natura e Dio s'unio [they reach the moon
& inconceivably penetrate into her substance without cleav-
ing it, even as deity penetrated into humanity in Christ
(i.e. incarnation)] (31-42). // Lì si vedrà ciò che tenem
per fede, / non dimostrato, ma fia per sè noto, / a
self known

* Cf. per contra "... she hangs upon the cheek of night / Like a
rich jewel in an Ethiop's ear" (Romeo & Juliet, I.v.)! see [illegible]引
[illegible]《遼記》[illegible]月明[illegible]!

in fashion of the initial truth
Guisa del ver primo che l'uom crede [i.e. this mystery
is in heaven seen as axiomatic truth] (43-5)||...

CANTO III.

[Dante sees the faint outlines of human features &, taking
them for reflections, looks behind him but sees nothing]
polished
Quali per vetri trasparenti e tersi, / o ver per
acque nitide e tranquille, / non sì profonde
darkened / come back the notes of our
che i fondi sien persi, || tornan dei nostri visi
faces / so weak
le postille / debili sì che perla in bianca fronte
come not more slowly upon our eyes
non vien men tosto alle nostre pupille, *|| tali
I beheld many faces eager to speak / therefore, I fell
vid'io più facce a parlar pronte; / per ch'io den-
into the opposite error of that which kindled love between
tro all'error contrario corsi / a quel ch'accese
the man & fountain
amor tra l'uomo e il fonte [Narcissus took
his own reflection for an actual being; Dante took
the actual beings he now saw for reflections] (10-18)
aware of them
|| Subito, sì com'io di lor m'accorsi, / quelle
stimando specchiati sembianti, / per veder di
cui fosser, gli occhi torsi; || e nulla vidi...
(19-22). || [Beatrice explains:] "Vere sustanze
true substances



* cf Santayana, *Three Philosophical Poets*, p.126

relegated here for failure of
son ciò che tu vedi, / qui rilegate per manco di
their vows
voto. / . . ." (29-30) [Piccarda Donati, the sister of
Dante's friend Forese, talks to Dante.* Dante asks:]
"Ma dimmi: voi, che siete qui felici, / desiderate
make yourselves
voi più alto loco / per più vedere, o per più farvi
more dear
amici?" // Con quelle altr'ombre pria sorrise un
poco; / da indi mi rispose tanto lieta, / ch'arder
the quality of love
parea d'amor nel primo foco: // "Frate, la nostra
stills our will which makes us
volontà quieta / virtù di carità, che fa volerne /
long only for what we have, & gives us no other thirst if we desire
sol quel ch'avemo, e d'altro non ci asseta. // Se dis-
to be more aloft our longings would be discordant
iassimo esser più superne, / foran discordi gli nostri
from his will Who assorts us here
disiri / dal voler di colui qui ne cerne, // . . . E 'n la
sua volontade è nostra pace: / ella è quel mare,
al qual tutto si move / ciò ~~che~~ ch'ella crea e che
nature makes
natura face" [Benvenuto: "*that it creates*, out of
nothing, as angels & rational souls, & *that nature
makes*, i.e. produces by generating". cf VII.130 ff.]
(64-75, 85-7) // Chiaro mi fu allor com'ogni
everywhere in heaven is Paradise, even though the
dove / in cielo è Paradiso, e sì la grazia / del

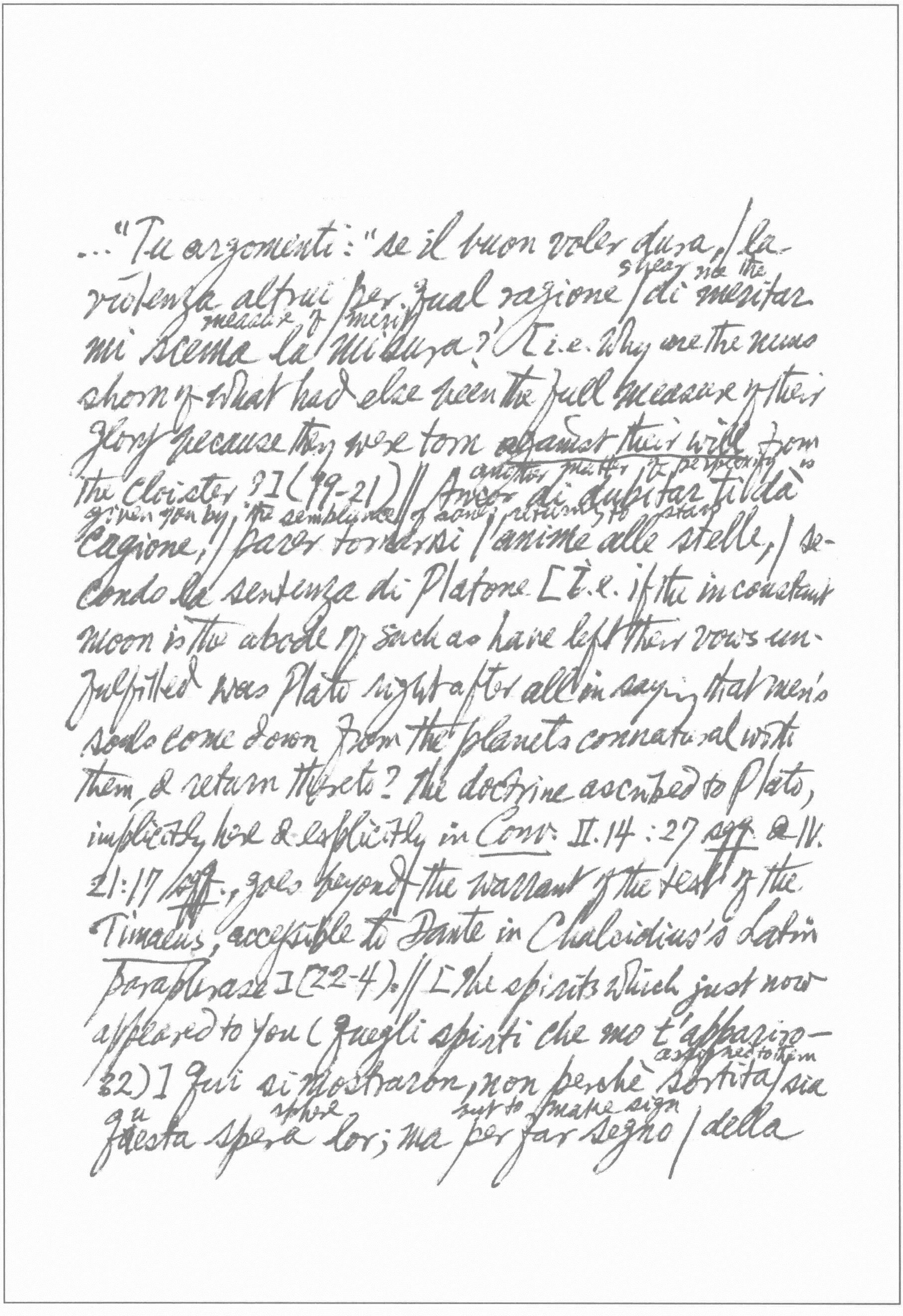
*cf III. 91-3 on his own inquisitiveness which makes him
raise one question after another: "Ma sì com' egli avvien,
se un cibo sazia, // e d'un altro rimane ancor la
the grace of the Chief Good does not rain there after one only fashion
sommo ben d'un modo non vi piove. # (88-90)]

[Piccarda tells Dante that she & Constance took
the veil but were against their will taken out of
the nunnery to be married. But from her heart's
veil never was Constance loosened (non fu dal
vel del cor giammai disciolta — 117)].

CANTO IV

appetising / in like mea-sure
Intra due cibi, distanti e moventi / d'un modo
ere / free man
prima si morria di fame, / che liber uomo
put either to his teeth
l'un recasse ai denti.* // Sì si starebbe un
cravings / in equipoise
agno intra due brame di fieri lupi, egualm-
of dread
ente temendo; / sì si starebbe un cane intra
hinds / I blame myself
due dame. // Per che, s'io mi tacea, me non ri-
not / suspended in like measure by my perplexities
rendo, / dalli miei dubbi d'un modo sospinto, /
nor praise myself
poich'era necessario, nè commendo. // Io mi
tacea; ma il mio disir dipinto m'era nel
in warmer
viso, e il domandar con ello / più caldo
colors
assai, che per parlar distinto (1-12). // [Bea-
trice reads his thought & forestalls his questions]

gola, / che quel si chiede e di quel si ringrazia"
ask for the latter / give thanks for the former

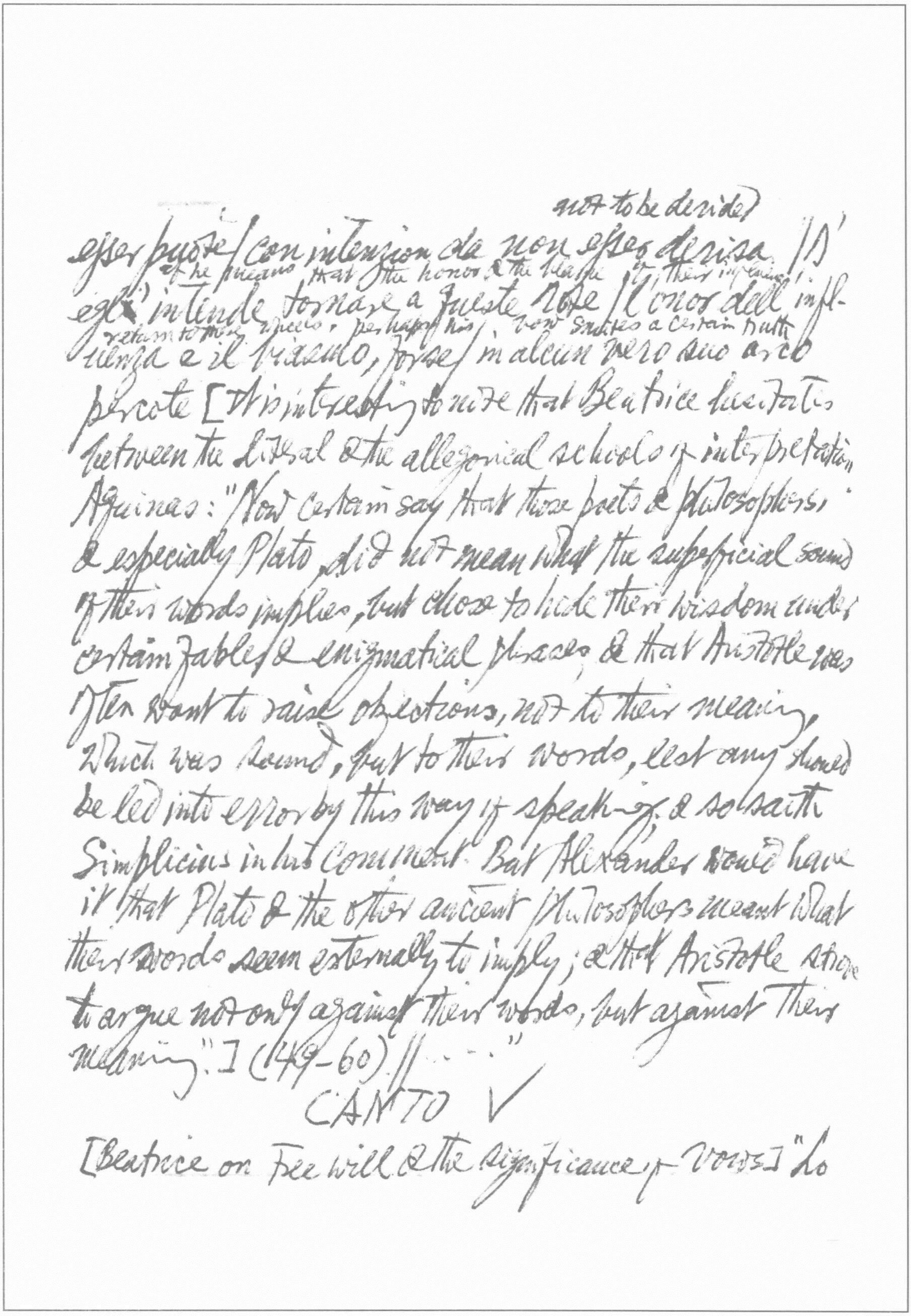


…"Tu argomenti: "se il buon voler dura, / la
shear me the
violenza altrui per qual ragione / di meritar
measure of merit
mi scema la misura?' [i.e. Why are the nuns
shorn of what had else been the full measure of their
glory because they were torn against their will from
another matter of perplexity is
the Cloister?] (19-21) // Ancor di dubitar ti dà
given you by the semblance of souls returning to stars
cagione, / parer tornarsi l'anime alle stelle, / se-
condo la sentenza di Platone [i.e. if the inconstant
moon is the abode of such as have left their vows un-
fulfilled was Plato right after all in saying that men's
souls come down from the planets connatural with
them & return thereto? the doctrine ascribed to Plato,
implicitly here & explicitly in Conv. II.14: 27 sqq. & IV.
21:17 sqq., goes beyond the warrant of the text of the
Timaeus, accessible to Dante in Chalcidius's Latin
paraphrase] (22-4). // [The spirits which just now
appeared to you (Quegli spirti che mo t'appariro-
assigned to them
32)] Qui si mostraron, non perchè sortita / sia
sphere but to make sign
questa spera lor; ma per far segno / della

* Cf Croce on allegory; Goethe, Spruchweisheit (Goe. Werk (Tempel-Klassiker), III, S. 331, 463 etc.). Dante's stanza shows more clearly the "two-mindedness" of allegory (vs the unity of real art):

of the celestial one that has the least ascent
el Celestial ch'ha men salita [i.e. their apparition is symbolical] (37-9). // Così parlar conviensi al
faculty / which only from the sense data
vostro ingegno, / però che solo da sensato ap-
learns / what it proceeds to make fit matter for the intellect
prende / ciò che fa poscia d'intelletto degno. //
Per questo la Scrittura condiscende / a vostra
assigns hand & foot to God, with
facultate, e piedi e mano / attribuisce a Dio,
other meaning
ed altro intende; * [Aquinas: "And even the literal sense is not the figure itself, but the thing figured. For when Scripture names the arm of God, the literal sense is not that God hath any such corporeal member, but hath that which is signified by the said member, to wit operative power"] (40-5)
// ... Quel che Timeo dell'anime argomenta / for
what is seen here
non è simile a ciò che qui si vede, / però che,
seemingly he thinks as he says
come dice, par che senta. // Dice che l'anima
returns / believing it
alla sua stella riede, / credendo quella
cleft thence / when / nature gave it as a
quindi esser decisa, / quando natura per
form **
forma la diede. // E forse sua sentenza è
d'altra guisa / che la voce non suona, ed

** The essential part of man, or soul is the form.



not to be derided
esser puote / con intenzion da non esser derisa. // S'
if he means that the honor & the blame of their influence
egli intende tornare a queste rote / l'onor dell' infl-
return to these wheels, perhaps his bow strikes a certain truth
uenza e il biasmo, forse / in alcun vero suo arco
percote [It is interesting to note that Beatrice hesitates
between the literal & the allegorical schools of interpretation.
Aquinas: "Now certain say that those poets & philosophers,
& especially Plato, did not mean what the superficial sound
of their words implies, but chose to hide their wisdom under
certain fables & enigmatical phrases; & that Aristotle was
often wont to raise objections, not to their meaning
which was sound, but to their words, lest any should
be led into error by this way of speaking; & so saith
Simplicius in his comment. But Alexander would have
it that Plato & the other ancient philosophers meant what
their words seem externally to imply; & that Aristotle chose
to argue not only against their words, but against their
meaning."] (49-60) // ..."

CANTO V

[Beatrice on Free will & the significance of vows] "Lo

*N. Sapegno glosses: "diventa più lucente" (p. 843). Cf infra IX. 71-2; X. 16-8

---

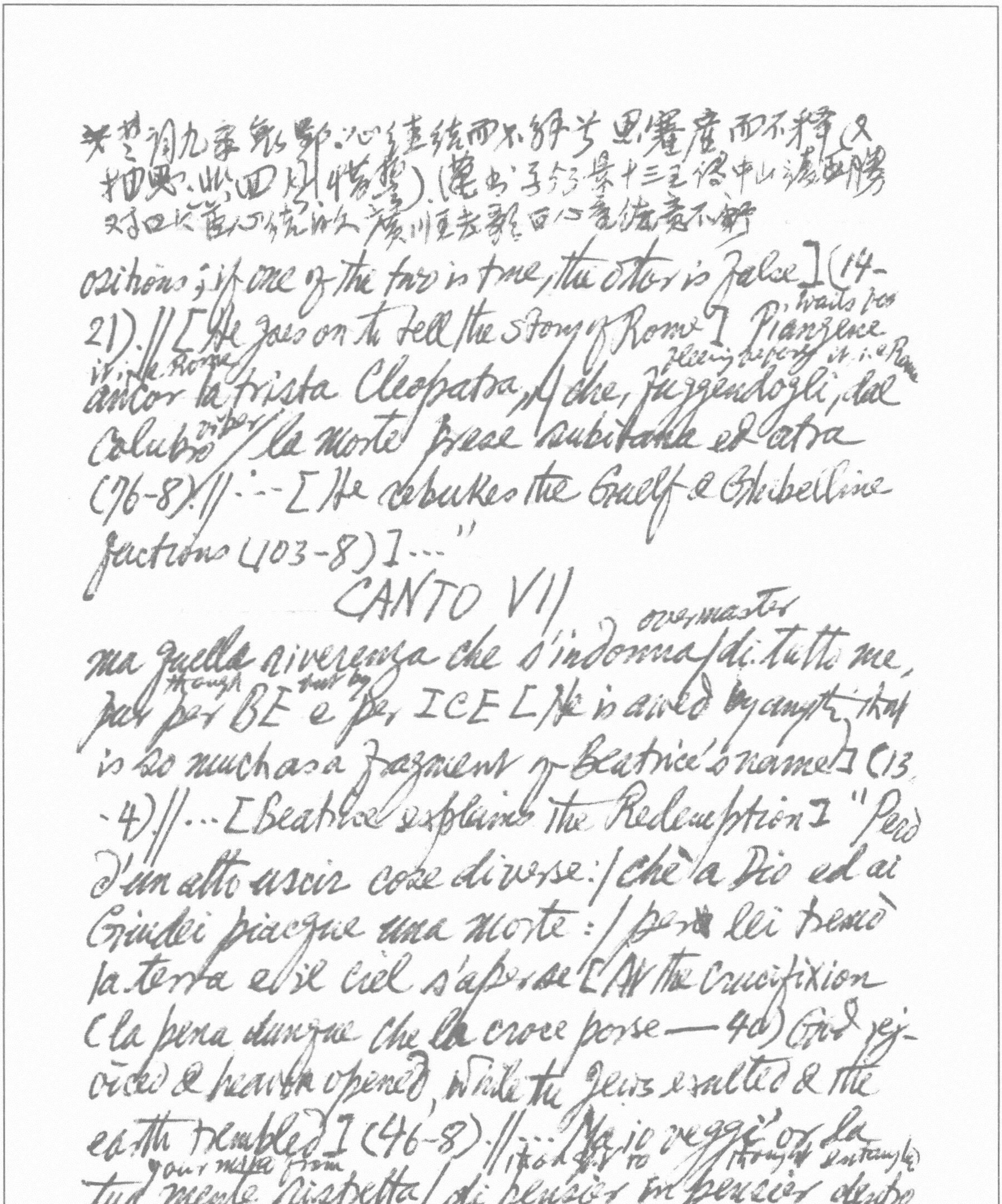
make at the creation
Maggior don, che Dio per sua larghezza / fesse creando,
ed alla sua bontate / più conformato, e quel ch'ei
più apprezza, // fu della volontà la libertate, /
both all & alone
di che le creature intelligenti, / e tutte e sole
were & are endowed
furo e son dotate. (19-24) // ... Apri la mente
fix it there within
a quel ch'io ti paleso, / e fermalvi entro; chè
to have understood / without retaining makes not
non fa scienza, / senza lo ritenere, avere
knowledge
inteso. (40-42). // [They ascend to Mercury]
arrive the target
E sì come saetta, che nel segno / percote
before the cord is still
prima che sia la corda queta, / così corremmo
nel secondo regno. // Quivi la donna mia vid'
when to the light of this heaven she come-
io sì lieta, / come nel lume di quel ciel si
mitted her / that the planet to self became brighter
mise, / che più lucente se ne fe' il pianeta,
// E se la stella si cambiò e rise*, / qual mi
~~fe~~ fec'io, che pur di mia natura / trasmutab
fish pond
-ile son per tutte guise! // Come in peschiera,
draw
ch'è tranquilla e pura, / traggonsi i pesci
a ciò che vien di fuori / per modo che lo
stimin lor pastura; // sì vid'io ben più

*cf. Purg. XVII.55-7; also infra, VIII.52-4
√ sì vid'io ben più di mille splendori / trarsi ver noi
(103-4)
di mille splendori / trarsi ver noi, ed in ciascun
Here is one who shall increase our loves
s'udia: / Ecco chi crescerà li nostri amori.*
[cf. Purg. XV.55-7, 71 & ff.] (91-105). // [The souls of
the ambitious approach them] √ E sì come ciascuno a
noi venia, / vedeasi l'ombra piena di letizia /
cf. IX.13-5
nel fulgor chiaro che da lei uscia (106-8). //...
[Dante replies to Justinian:] "Io veggio ben sì
nestle
come tu t'annidi / nel proprio lume, e che degli
you draw it, i.e. light from your eyes, because they sparkle
occhi il traggi, / perch'el corruscan, sì come
as you smile
tu ridi; // ..." (124-6) .. Sì come il sol, che si
as the heat has
cela egli stessi / per troppa luce, come il caldo ha
gnawed away the tempering of the thick vapors
rose / le temperanze dei vapori spessi, // per
più letizia sì mi si nascose / dentro al suo
raggio la figura santa*, / e così chiusa chiusa
mi rispose / nel modo che il seguente canto
canto. (133-9).

CANTO VI

[Justinian:] "Cesare fui, e son Giustiniano (10) / ..
... / una natura in Cristo esser, non piùe, credeva,

e di tal fede era contento; // ma il bene Agapito, che fue / sommo pastore, alla fede sincera / mi dirizzò con le parole sue. // Io gli credetti; e ciò che in sua fede i.e., the content of my faith era / veggio ora chiaro, sì come tu vedi / ogni contraddizion è falsa e vera [The Monophysites accepted the divine nature of Christ only, not the human. The Empress Theodora favoured them, & Justinian tolerated them till Agapetus, who was Pope, when on an embassy at Constantinople, induced him to depose Anthimus, Bishop of Constantinople, on the ground of his being a Monophysite. Cf II. 42–45 on incarnation as the initial or axiomatic truth. What ~~once~~ now seem paradoxical or perplexing will be felt as axiomatically right and as clear as that "every contradiction is both false & true". By contradiction I mean "a pair of contradictories" (e.g. "All A's are B's" vs "Some A's are not B's") or "No A's are B's" vs "Some A's are B's") which consists of two prop-



*楚詞九章哀郢：心絓結而不解兮思蹇產而不釋（又
抽思、悲回風、惜誓）（漢書[illegible]景十三王傳中山靖王勝
心結日久[illegible] 廣川王去歌曰心重結意不舒

ositions; if one of the two is true, the other is false] (14-
waits for
21). || [He goes on to tell the story of Rome] Piangene
with Rome / fleeing before it i.e. Rome
ancor la trista Cleopatra, / che, fuggendogli, dal
viper
colubro / la morte prese subitana ed atra
(76-8). || ... [He rebukes the Guelf & Ghibelline
factions (103-8)] ..."

CANTO VII

overmaster
ma quella riverenza che s'indonna / di tutto me,
though / but by
pur per BE e per ICE [He is awed by anything that
is so much as a fragment of Beatrice's name] (13
-4) || ... [Beatrice explains the Redemption] "Però
d'un atto uscir cose diverse: / chè a Dio ed ai
Giudei piacque una morte: / per lei tremò
la terra e il ciel s'aperse [At the Crucifixion
(la pena dunque che la croce porse — 40) God rej-
oiced & heaven opened, while the Jews exulted & the
earth trembled] (46-8). || ... Ma io veggi' or la
your mind from / itself to / thought entangle
tua mente ristretta / di pensier in pensier dentro
in a knot
ad un nodo,*) del qual con gran disio solver

* somewhat a welcome relief from the preceding dreary waste of theological indoctrination.

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s'aspetta (52-4) // . . . e tutti gli altri modi erano scarsi / alla giustizia, se il Figliuol di Dio / non fosse umiliato ad incarnarsi [Dante's argument is largely based on St Anselm's treatise Cur / Deus homo] (118-120) . . . "

CANTO VIII*

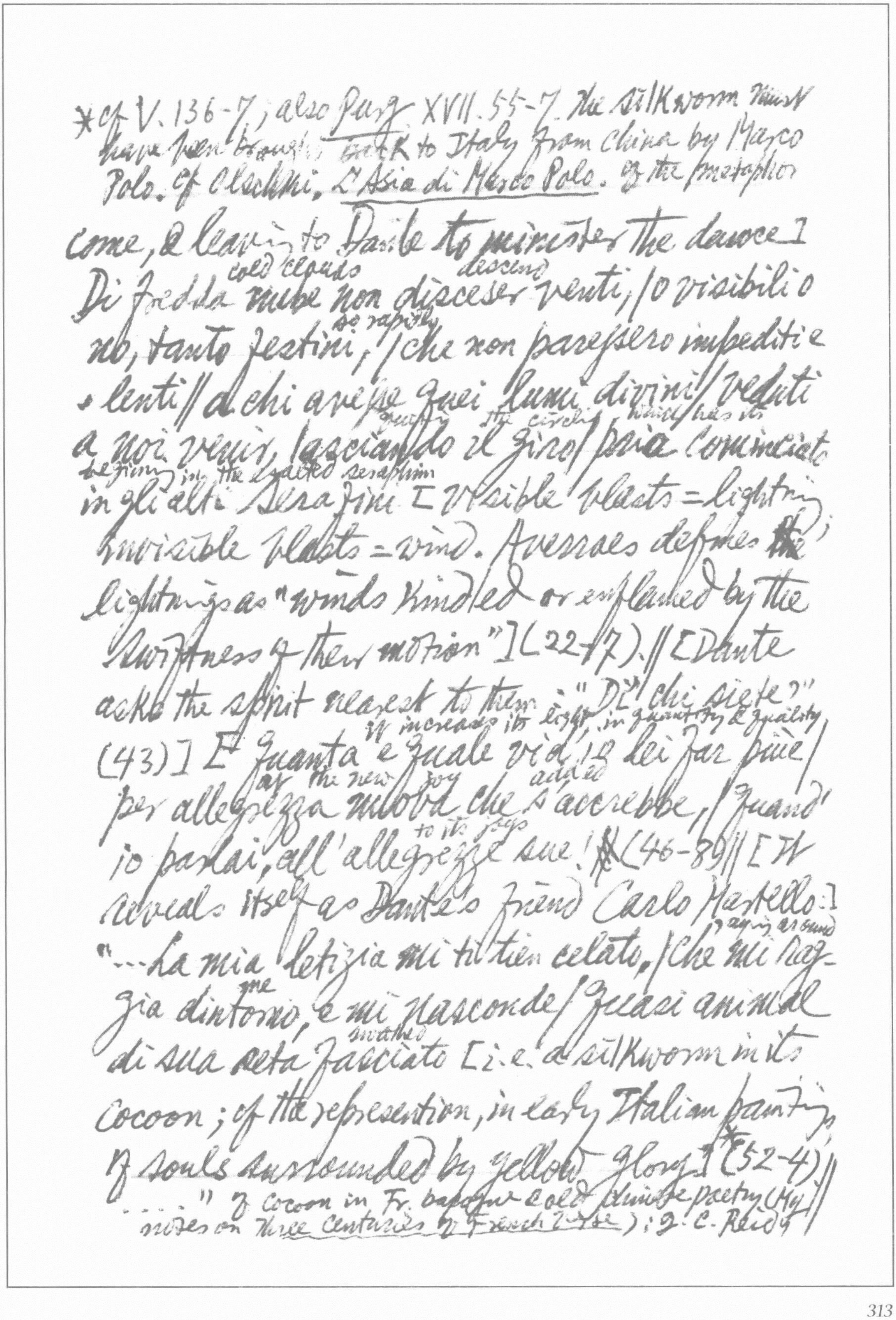
Io non m'accorsi del salire in ella [the planet Venus which the ancients believed "il
mad love rained down
folle amore / raggiasse" (2-3)]; † ma d'esservi entro mi fece assai fede / la donna mia, ch'io vidi far più bella. // E come in fiamma favilla si vede, / e come in voce voce si discerne, / quando una è ferma e l'altra
goes that light
va e riede ; // vid'io in essa luce altre
torches swift
lucerne / moversi in giro più e men correnti / al modo, credo, di lor viste eterne (13-21) [All angels, blessed spirits, from the Seraphim nearest God outwards, are turned in one concerted cosmic dance, singing Hosannah as they

我們最敬愛的伟大领袖毛主席和他的亲密战友林彪同志在一起。

murky mass, but in a certain shining proportion... Pure colours, lights, voices, the shining of gold, the whiteness of silver, these things do we call beautiful" (Epistolae, I, 631, quoted in Joan Evans, Taste & Temperament, p. 46; other effects of glitter & light & definition of beauty in terms of light are considered characteristic of the art of the Quick ~~In~~ Extravert, ~~&~~ as illustrated in the work of Fiesole, Duccio, Botticelli, Raphael, Tintoretto, Correggio & others)

L. Olschki, *L'Asia di Marco Polo*, p. 43 on the time-lag in Brunetto Latini's *Li Livres du Trésor* with regard to sericulture.

↓ Jacopone da Todi (quoted in De Sanctis, *Storia*, I, p. 39) X.64-6; XII.1-22; XVII.73 ff; XX.22-4; XXIV.10-2; cf V.103-4; (Such passages give point to Schopenhauer's ironical remark in *Die Welt als Wille und Vorstellung*, III, §38: "Die Licht ist das Erfreulichste der Dinge ... In Dante's Paradiese sieht es ungefähr aus wie im Vauxhall zu London, indem alle seeligen Geister da selbst als Lichtpunkte erscheinen, die sie zu regelmässigen Figuren zusammenstellen" (*Sämmtl. Werke*, hrsg. J. Frauenstädt, II, S. 235). cf Plotinus, *Enn.* I.6.9: "Beauty is rather a light that plays over the symmetry of things than the symmetry itself"; Apollinarius Sidonius: "Intus lux micat, atque bracteatum / Sol sic sollicitatur ad lucanar, / Fulvo ut concolor erret in metallo. / Distinctum vario nitore marmor, / Percurret cameram, solum, fenestras; / Ac sub versicoloribus figuris / Vernans herbida crusta sapphiratos / Flectit per prasinum vitrum lapillos" (*Novae ecclesiae descriptio*, quoted in Havard, *Histoire e Philosophie des Styles*, p. 97); Marsilio Ficino: "Beauty lies not in the material shadow, but in light & in grace of form, not in the ←



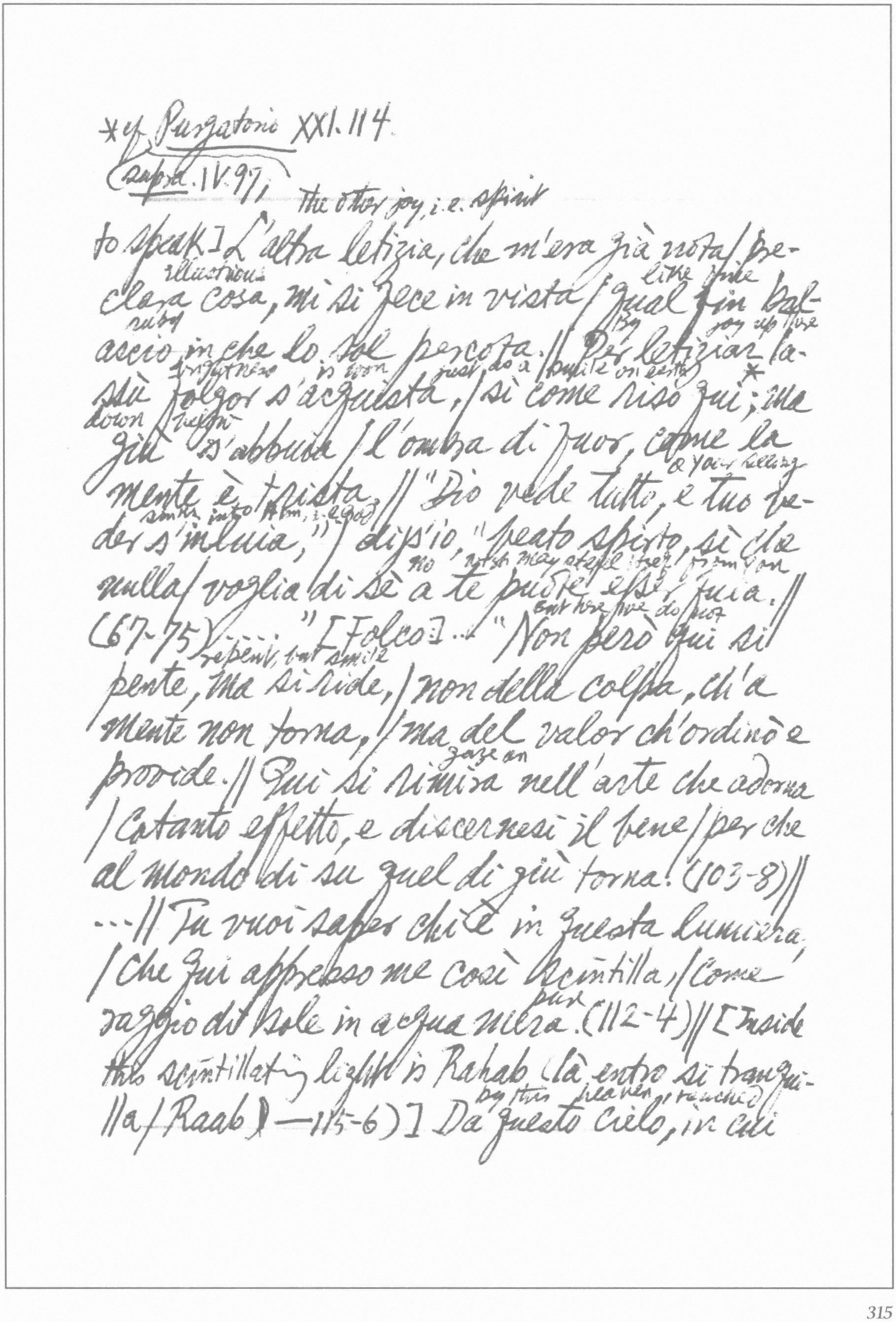
*cf V. 136-7; also *Purg.* XVII. 55-7. The silkworm must
have been brought back to Italy from China by Marco
Polo. Cf Olschki, *L'Asia di Marco Polo*. Of the metaphor

come, & leaving to Dante to minister the dance]
cold clouds descend
Di fredda nube non disceser venti, / o visibili o
so rapidly
no, tanto festini, / che non paressero impediti e
lenti // a chi avesse quei lumi divini / veduti
coming the circling which has its
a noi venir, lasciando il giro / pria cominciato
beginning in the exalted seraphim
in gli alti Serafini [Visible blasts = lightning;
invisible blasts = wind. Averroes defines ~~the~~
lightnings as "winds kindled or enflamed by the
swiftness of their motion"] (22-7). // [Dante
asks the spirit nearest to them: "Di' chi siete?"
it increases its light, in quantity & quality
(43)] E quanta e quale vid' io lei far piùe /
at the new joy added
per allegrezza nuova che s'accrebbe, / quand'
to its joys
io parlai, all'allegrezze sue! *(46-9) // [It
reveals itself as Dante's friend Carlo Martello:]
raying around
"...La mia letizia mi ti tien celato, / che mi rag-
me
gia dintorno, e mi nasconde / quasi animal
swathed
di sua seta fasciato [i.e. a silkworm in its
cocoon; of the represention, in early Italian painting,
of souls surrounded by yellow glory.] *(52-4) //
...." of cocoon in Fr. baroque cold devote poetry (My
notes on *Three Centuries of French Verse*); G. C. Reid

* cf. V. 106-8; A very ingenious idea.
infra. 67-72; XI. 16-8

CANTO IX

Ed ecco un altro di quelli splendori / ver me
si fece, e il suo voler piacermi / significava
nel chiarir di fuori (13-5).* || .. [Cunizza,
sister of the tyrant Ezzelino da Romano, whose
amours with Sordello were specially notorious,
says that her past sins no longer trouble her]
joyously I grant myself indulgence
"Ma lietamente a me medesma indulgo /
for the occasion of my lot, nor does it grieve me,
la cagion di mia sorte, e non mi noia, / che
which would seem perhaps hard saying to your common herd
parria forse forte al vostro vulgo [When
she was about 67 yrs old, she conferred freedom
on a number of slaves in the house of Dante's friend
the Cavalcanti. Dante might be in possession of private
sources of information as to penitence in closing
years, an edifying end, etc. No such knowledge, however,
has reached the world at large, & the scandalised
protest which Dante anticipated & defied
has not failed to make itself heard] (34-6). ||
.. " [Falco the troubadour turns to Dante
The Mind & Art of Coventry Patmore, p. 101.



*cf. Purgatorio XXI.114.
(supra. IV.97,

The other joy, i.e. spirit
to speak] L'altra letizia, che m'era già nota / pre-
illustrious
clara cosa, mi si fece in vista / qual fin bal-
like fine
ruby
ascio in che lo sol percota. // Per letiziar la-
By joy up there
brightness is won just as a (smile on earth)
ssù folgor s'acquista, / sì come riso qui; ma *
down [illegible]
giù s'abbuia / l'ombra di fuor, come la
& your seeing
mente è trista. // "Dio vede tutto, e tuo ve-
sinks into Him, i.e. God
der s'inluia," / diss'io, "beato spirto, sì che
No wish may steal itself from you
nulla / voglia di sè a te puote esser fuia. //
But here we do not
(67-75) ... "[Folco:] ... "Non però qui si
repent, but smile
pente, ma si ride, / non della colpa, ch'a
mente non torna, / ma del valor ch'ordinò e
gaze on
provide. // Qui si rimira nell'arte che adorna
/ Cotanto effetto, e discernesi il bene / per che
al mondo di su quel di giù torna! (103-8) //
... // Tu vuoi saper chi è in questa lumiera,
/ Che qui appresso me così scintilla, / Come
pure
raggio di sole in acqua mera. (112-4) // [Inside
this scintillating light is Rahab (là entro si tranquil-
by this heaven, touched
lla / Raab) — 115-6)] Da questo cielo, in cui

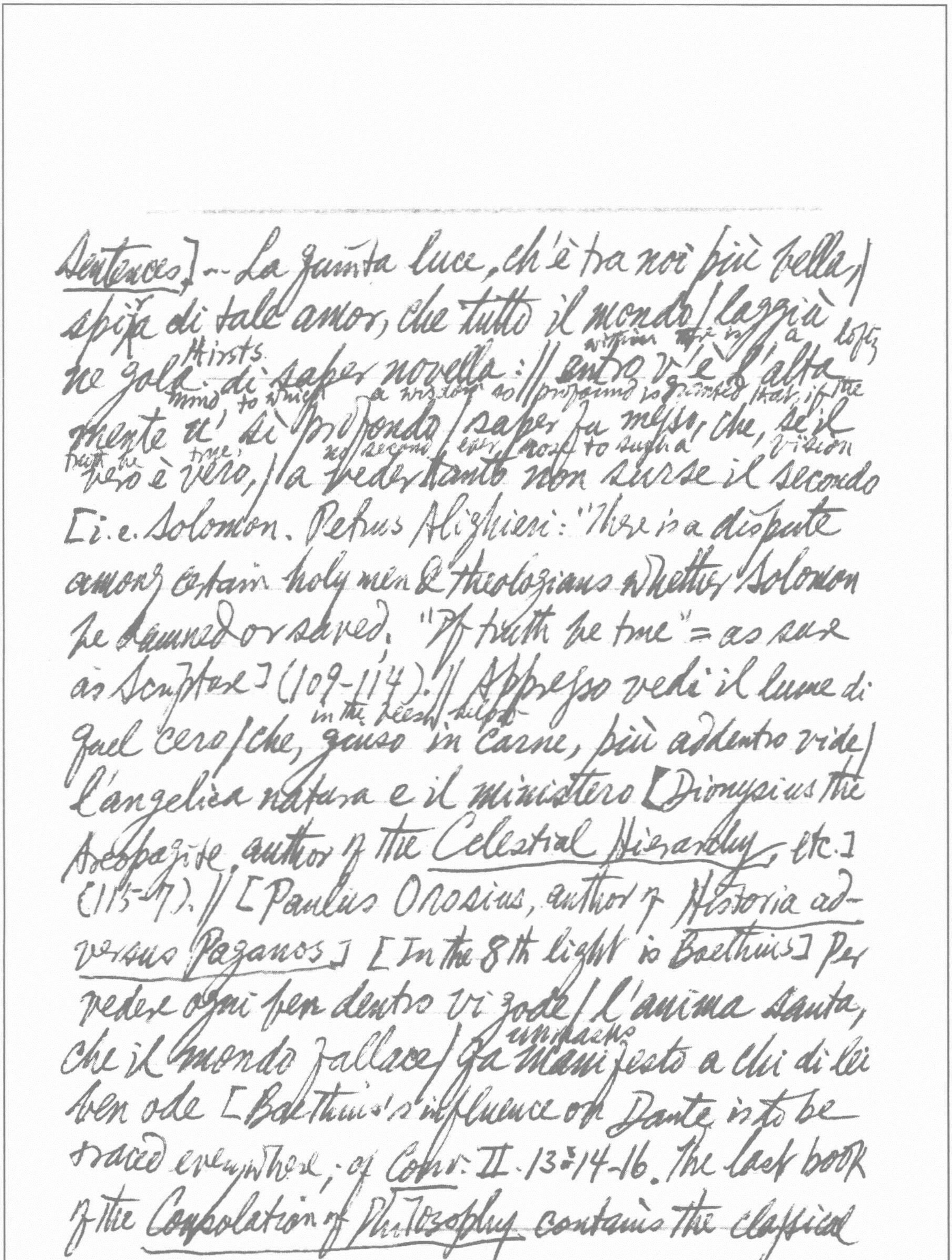
by the shadow's point which your world casts
l'ombra s'appunta / che il vostro mondo face
before other soul was she taken up from
pria ch'altr'alma / del triomfo di Cristo fu
christ's triumph
assunta. (118–120). // [Since Rahab gave help
to Joshua in conquering the Holy Land, whose
recovery the Pope has neglected] perch'ella
favorò la prima gloria / di Iosuè in su la
Terrasanta, / che poco tocca al papa la
memoria (124–6) // [Folco denounces Florence
as a city founded by the Devil, which has corrupt-
ed the world with her Florins] La tua città,
che di colui è pianta / che pria volse le
from whose envy
spalle al suo Fattore, / e di cui è la invid-
comes so much wailing
ia tanto pianta, // produce e spande il
maledetto fiore / ch'ha disviate le pecore e
turned the shepherd to a
gli agni, // però che fatto ha lupo del past-
wolf
ore. (128–132). // … Ma Vaticano e l'altre
parti elette / di Roma, che son state cimiter-
io / alla milizia che Pietro seguette, // tosto
libere fien dell'adulterio." (139–142)
shall soon be freed from

*cf Purg. XVII. 25; Par. XXXIII.142 on "alta fantasia".

CANTO X

[Dante ascends to the Sun] ... Ma del salire / non
as a man is not aware of
m'accors'io, se non com'uom s'accorge, / anzi
his first thought before it comes
il primo pensier, del suo venire. // E Beatrice
who thus leads from good to better
quella che sì scorge / di bene in meglio, sì subit
whatever any
-amente / che l'atto suo per tempo non si sporge.
how shining that must be which in the
// Quant' esser convenia da sè lucente / quel
sun, where into I had entered
~~che~~ ch'era dentro al sol dov'io entra'mi, / non
reveals itself not by hue but light
per color, ma per lume parvente! // Perch'io
though I summon never I could
lo ingegno, l'arte e l'uso chiami, / sì nol
so express it, as to make it imaged but it may be
direi che mai s'imaginasse, / ma creder puo-
believed, & let men long to see it
ssi, e di veder si brami. // E se le fantasie
nostre son base / a tanta altezza, non è
maraviglia, / chè sopra il sol non fu occhio
ch'andasse (34-48).* // [At Beatrice's bidding,
Dante ~~gives~~ makes devotions to God] e sì tutto
il mio amore in lui si mise, / che Beatrice ecli-
ssò nell'oblio. // Non le dispiacque; ma sì se
ne rise, / che lo splendor degli occhi suoi

Her smile shattered the undivided unity of his mind.
divided my united mind among many thing
ridenti / mia mente unita in più cose divise. //
Io vidi più folgor vivi e vincenti / far di noi
centro e di sè far corona, / più dolce in
voce che in vista lucenti (59-66). // ..
E dentro all' un [Thomas Aquinas' star] sen-
ti' cominciar: "Quando / lo raggio della grazia,
onde s'accende / verace amore, e che poi
grows manifold by loving
cresce amando / / multiplicato, in te tanto
risplende, / che ti conduce su per quella
which, save to reascend, no one descends
scala, / u' senza risalir nessun discende,
he who refused to vial
// qual ti negasse il vin della sua fiala /
quench your thirst would be no more free
per la tua sete, in libertà non fora, / se
than water that should refuse not to sea
non com' acqua ch' al mar non si cala. //
(82-90) ---[Aquinas names the 11 fellow spirits
with which ~~questa~~ "s'infiora / questa ghirlanda"
cologne
(91-2)] .. "ed esso Alberto / fu di ~~Clo~~ Colonia,
ed io Thomas d'Aquino [Albertus Magnus,
"Doctor Universalis", was Thomas's teacher] (98-
9) // [Gratian; Peter Lombard, author of the



Sentences] -- La quinta luce, ch'è tra noi più bella,/
spira di tale amor, che tutto il mondo/ laggiù
thirsts within there is a lofty
ne gola di saper novella: // entro v'è l'alta
mind to which a wisdom so profound is granted that, if the
mente u' sì profondo / saper fu messo, che, se il
truth be true; no second ever rose to such a vision
vero è vero, / a veder tanto non surse il secondo
[i.e. Solomon. Petrus Alighieri: "There is a dispute
among certain holy men & theologians whether Solomon
be damned or saved. "If truth be true" = as sure
as Scripture] (109-114). // Appresso vedi il lume di
in the flesh below
quel cero / che, giuso in carne, più addentro vide /
l'angelica natura e il ministero [Dionysius the
Areopagite, author of the *Celestial Hierarchy*, etc.]
(115-17). // [Paulus Orosius, author of *Historia ad-
versus Paganos*] [In the 8th light is Boethius] Per
vedere ogni ben dentro vi gode / l'anima santa,
unmasks
che il mondo fallace / fa manifesto a chi di lei
ben ode [Boethius's influence on *Dante* is to be
traced everywhere; cf *Conv.* II.13:14-16. The last book
of the *Consolation of Philosophy* contains the classical

*cf. V. 97; XI. 71-2.

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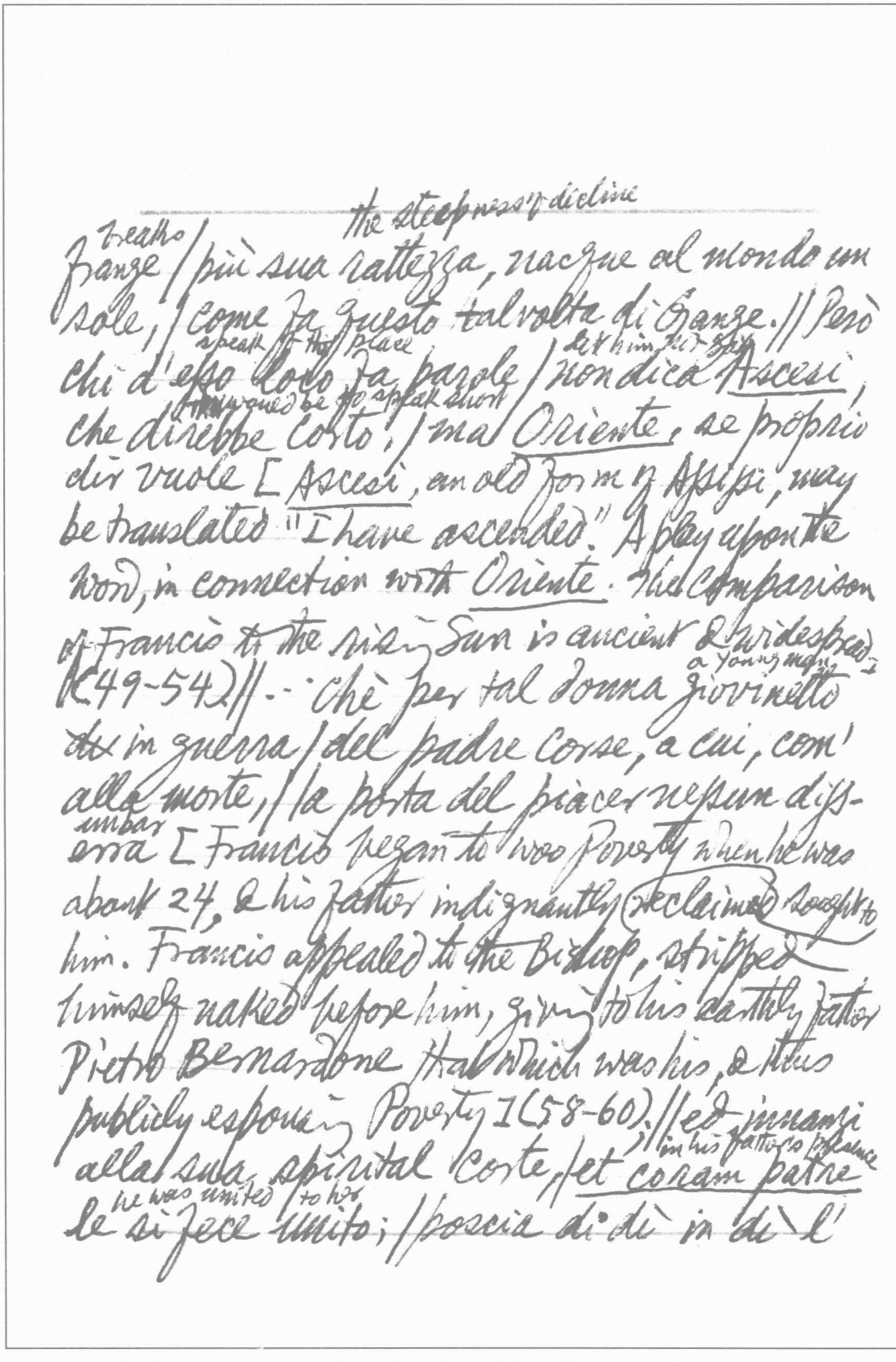
definition of eternity: "Whatsoever, therefore, comprehends & possesses the whole plenitude of unlimited life at once, to which nothing of the future is wanting, & from which nothing of the past has flowed away, this may rightly be deemed eternal"; cf XXII. 61-9] (124-9) // ... [Isidor of Seville, author of the great Cyclopedia; the Venerable Bede; Richard of St Victor, author of De Contemplatione: "l'ardente spiro / d'Isidoro, di Beda e di Riccardo" (130-1)] ... [Sigier of Brabant who sillogised truths that brought him into hate: "sillogizzò invidiosi veri" (138)] // ... la sposa di Dio ~~140~~ [the Church] (140).

CANTO XI

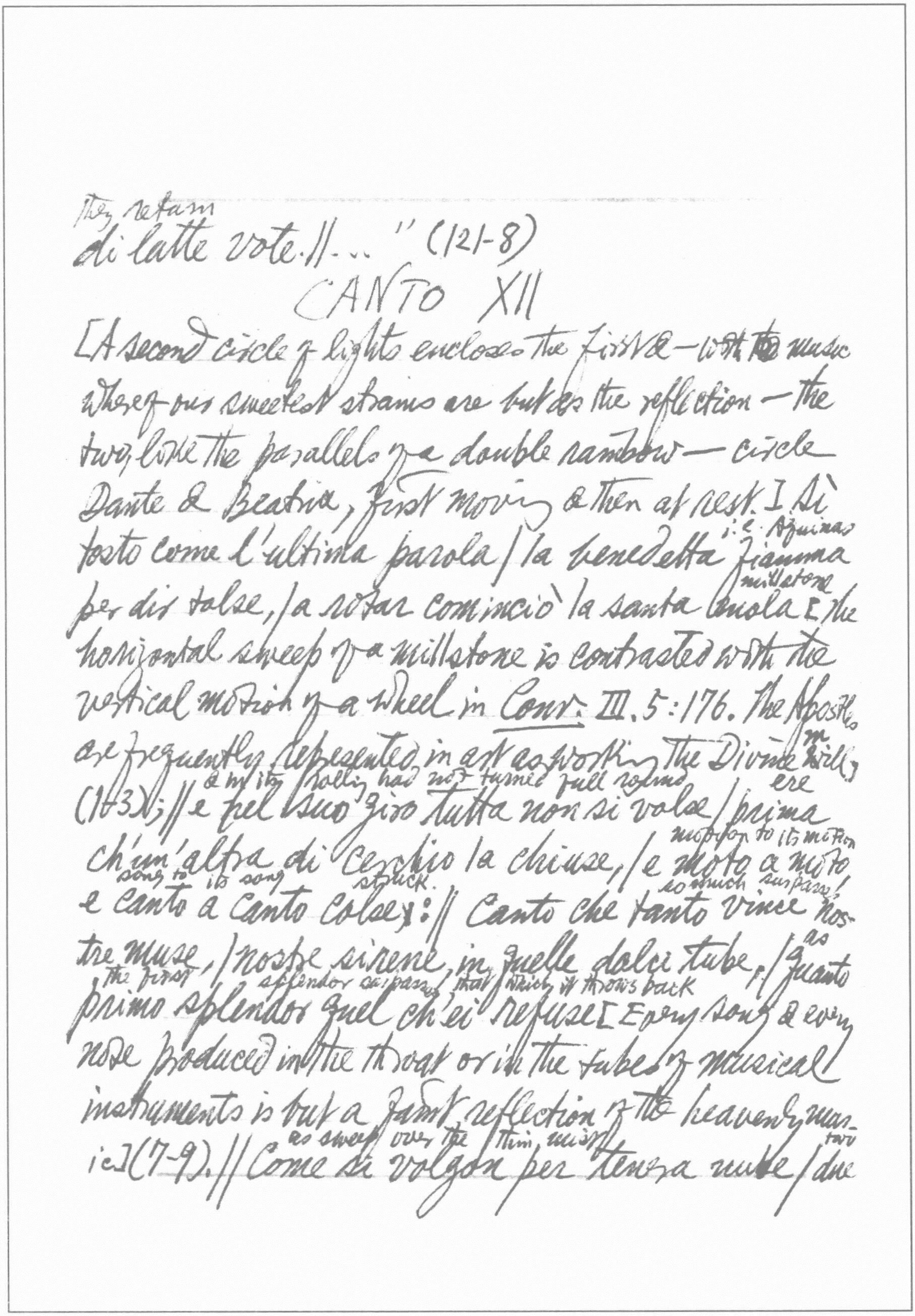
Ed io senti' dentro a quella lumiera, / che pria m'avea parlato, sorridendo / incominciar, facendosi più mera brighter (16-8)* // [Aquinas renews his discourse, talking of Francis & Dominic] "Di questa costa, là dov'ella

The stream



the steepness of decline
breaks
frange / più sua rattezza, nacque al mondo un
sole, / come fa questo talvolta di Gange. // Però
speak of this place let him not say
chi d'esso loco fa parole / non dica Ascesi,
~~this~~ would be to speak short
che direbbe corto, / ma Oriente, se proprio
dir vuole [Ascesi, an old form of Assisi, may
be translated "I have ascended." A play upon the
word, in connection with Oriente. The comparison
of Francis to the rising Sun is ancient & widespread.]
a young man
(49-54) // .. Chè per tal donna giovinetto
~~de~~ in guerra / del padre corse, a cui, com'
alla morte, / la porta del piacer nessun diss-
unbar
erra [Francis began to woo Poverty when he was
about 24, & his father indignantly reclaimed brought to
him. Francis appealed to the Bishop, stripped
himself naked before him, giving to his earthly father
Pietro Bernardone that which was his, & thus
publicly espousing Poverty.] (58-60) // ed innanzi
in his father's presence
alla sua spirital corte / et coram patre
he was united to her
le si fece unito; / poscia di dì in dì l'

christ
amò più forte. // Questa, privata del primo
marito / Mille e cent'anni e più ~~dis~~ dispetta
obscure wooed without
e scura / fino a costui si stette senza
invitation
invito. // (61-6) // ... Ma perch'io non proceda
covertly
troppo chiuso, / Francesco e Povertà per ques-
-ti amanti / prendi oramai nel mio parlar
outspread
diffuso. (73-5) // ... [Aquinas now passes
to speak of Dominic, the founder of his own
order] Pensa oramai qual fu colui, che
worthy colleague
degno / collega fu a mantener la barca / di
Pietro in alto mar per dritto segno! (118
-120) // E questi fu il nostro patriarca; /
Wherefore who follows him as he commands
per che qual segue lui, com'ei comanda, /
You may perceive loads him with good wares
discerner puoi che buone merce carca.
his flock has grown so greedy of
// Ma il suo peculio di nuova vivanda / è
new foods, it cannot but stray
fatto ghiotto sì, ~~esser~~ ch'esso non puote / che
through diverse [illegible] glades
per diversi salti non si spanda; // e
The more his sheep distant & wandering leave him
quanto le sue pecore remote e vagabonde
the emptier of milk
più da esso vanno, / più ~~ton~~ all' ~~ovil~~
tornando ovil

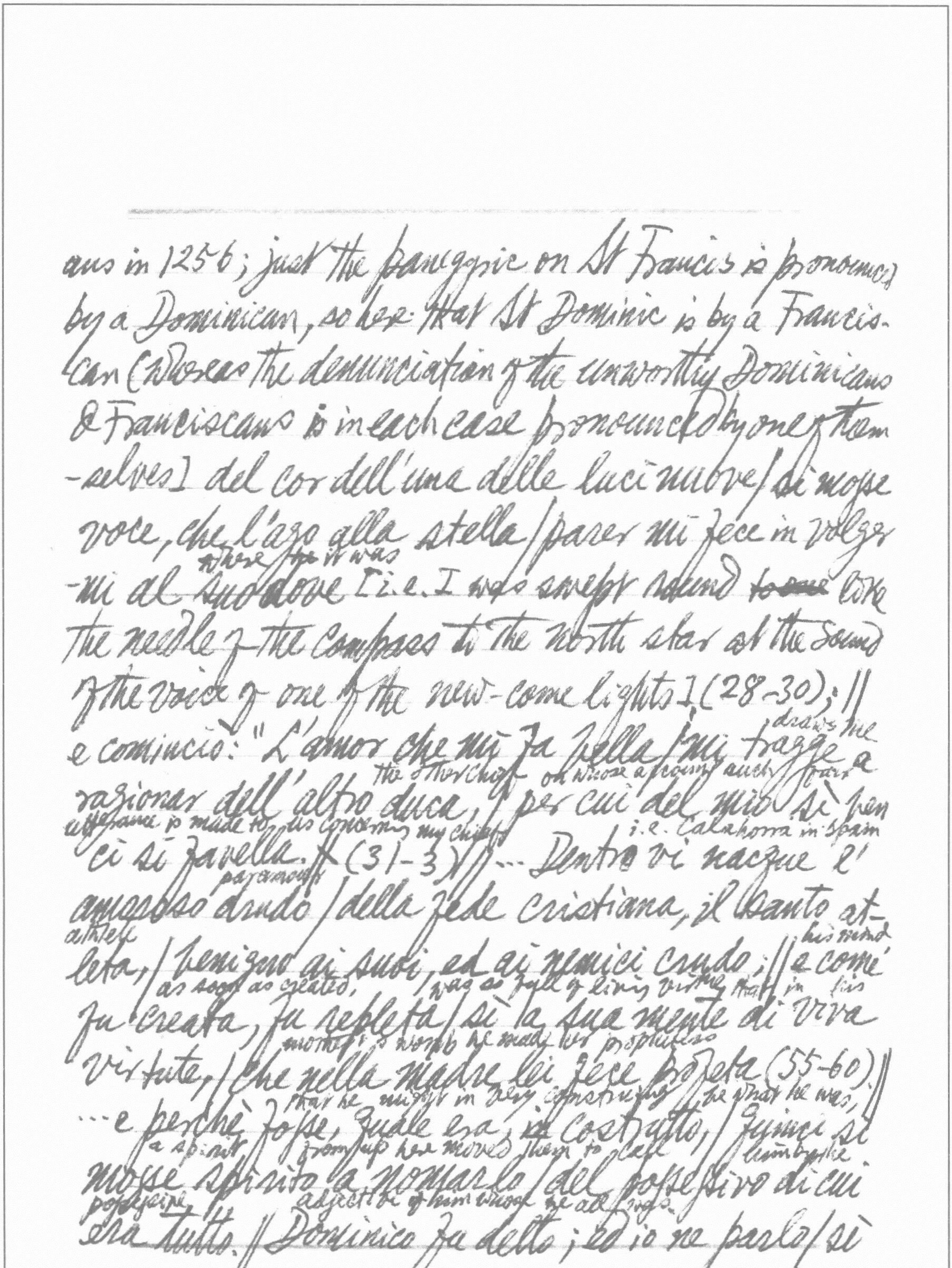


they return
di latte vote.||..." (121-8)

CANTO XII

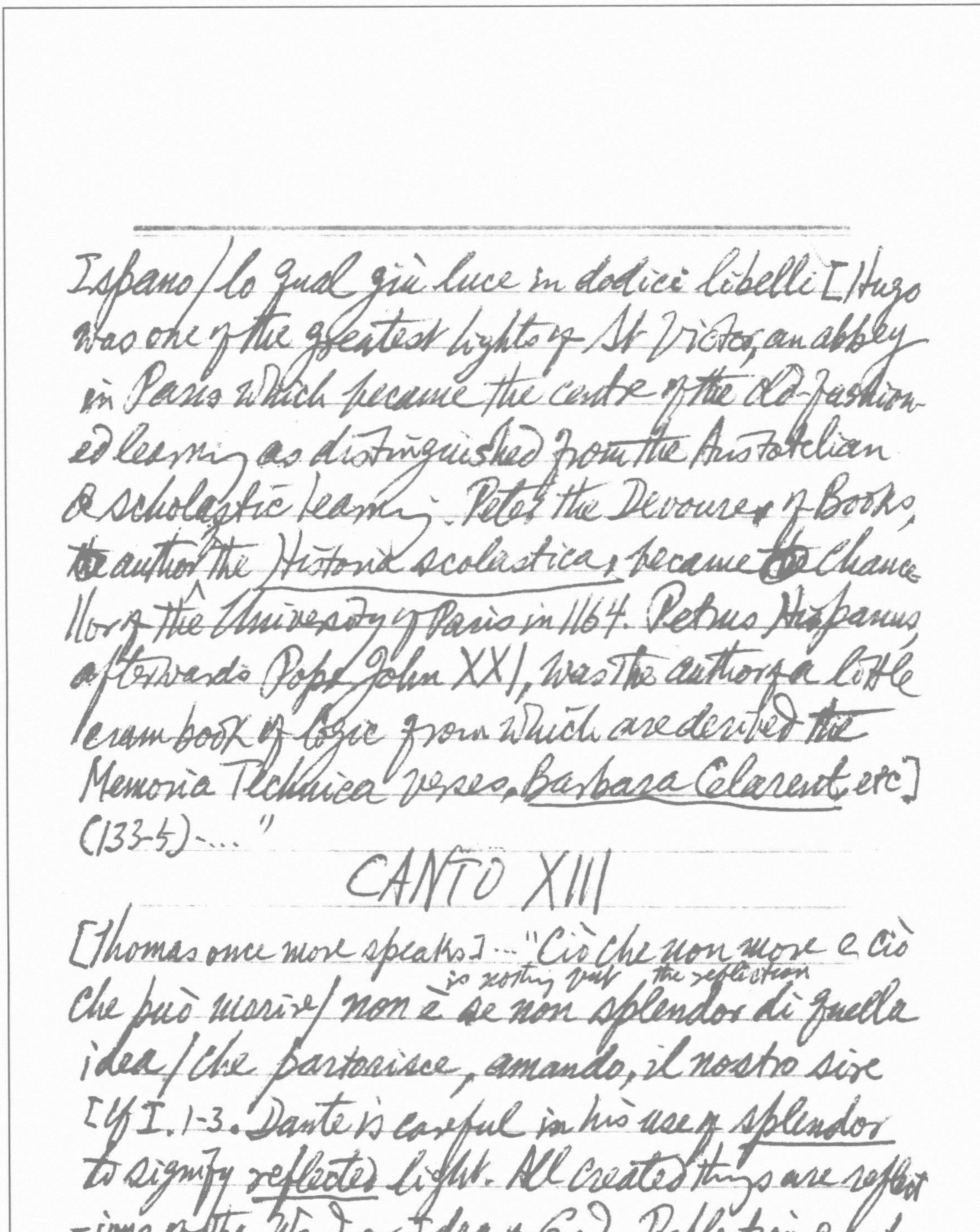
[A second circle of lights encloses the first — with the music
whereof our sweetest strains are but as the reflection — the
two, like the parallels of a double rainbow — circle
Dante & Beatrice, first moving & then at rest.] Sì
i.e. Aquinas
tosto come l'ultima parola | la benedetta fiamma
millstone
per dir tolse, | a rotar cominciò la santa mola [The
horizontal sweep of a millstone is contrasted with the
vertical motion of a wheel in *Conv.* III. 5:176. The Apostles
m
are frequently represented in art as working the Divine will]
& in its rolling had not turned full round ere
(1-3). || e nel suo giro tutta non si volse | prima
motion to its motion
ch'un'altra di cerchio la chiuse, | e moto a moto
song to its song struck so much surpass!
e canto a canto colse: || Canto che tanto vince nos-
as
tre muse, | nostre sirene, in quelle dolci tube, | quanto
the first splendor surpass that which it throws back
primo splendor quel ch'ei refuse [Every song & every
note produced in the throat or in the tubes of musical
instruments is but a faint reflection of the heavenly mus-
as sweep over the thin mist two
ic] (7-9). || Come si volgon per tenera nube | due

bows, parallel & like in colour   Juno
archi paralleli e concolori, / Quando Giunone a sua
makes behest   the one   without born   from the one within
ancella iube, // nascendo di quel d'entro quel di
wandering nymph
fuori, / a guisa del parlar di quella vaga, / ch'
Whom love consumes as the ~~[illegible]~~ sun does the vapour
amor consunse come sol vapori; // e fanno qui
making the people here foreknow
la gente esser presaga, / per lo patto che Diò con
that the world   never shall
Noè pose, / del mondo che giammai più non si
be drowned again
allaga: // Così di quelle sempiterne rose / volgeansi circa noi le due ghirlande, / e sì l'estrema
correspond
all'ultima rispose [An example of Dante's love of packing one simile within another: the two circles of lights were like a double rainbow (Juno's handmaid = Iris = Rainbow), & one rainbow is like the echo of another, & the nymph Echo was consumed by love as vapours are consumed by the Sun; for God's compact with Noah, see *Gen. IX*. 8-17 — a characteristic fusion of Pagan mythology & Hebrew legend. *Ultima*, the "last" is here used for *intima*, the "inmost"] (10-21). // ... [Bonaventura, the Seraphic Doctor, who became General of the Francisc-



ans in 1256; just the panegyric on St Francis is pronounced
by a Dominican, so here that St Dominic is by a Francis-
can [whereas the denunciation of the unworthy Dominicans
& Franciscans is in each case pronounced by one of them
-selves] del cor dell'una delle luci nuove / si mosse
voce, che l'ago alla stella / parer mi fece in volger
where ~~he~~ it was
-mi al suo dove [i.e. I was swept round ~~to one~~ like
the needle of the compass to the north star at the sound
of the voice of one of the new-come lights] (28-30); ||
draws me
e cominciò: "L'amor che mi fa bella mi tragge a
the other chief on whose account such fair
ragionar dell'altro duca, / per cui del mio sì ben
utterance is made to us concerning my chief i.e. Calahorra in Spain
ci si favella." (31-3) || ... Dentro vi nacque l'
paramour
amoroso drudo / della fede cristiana, il santo at-
athlete his mind
leta, / benigno ai suoi, ed ai nemici crudo; || e come
as soon as created, / was so full of living virtue that in his
fu creata, fu repleta / sì la sua mente di viva
mother's womb he made her prophetess
virtute, / che nella madre lei fece profeta (55-60) ||
that he might in very construing / be what he was,
... e perchè fosse, quale era, in costrutto, / quinci si
a spirit from hence moved them to call him by the
mosse spirito a nomarlo / del possessivo di cui
possessive adjective of him whose he all was.
era tutto. || Dominico fu detto; ed io ne parlo / sì

husbandman
Come dell'agricola, che Cristo / elesse all'orto suo per aiutarlo [*Dominicus*, the possessive adjective of *Dominus* = pertaining to the Lord. Of Dominic comparatively little is known. Dominic was a man of learning, & Francis was unlettered. Dominic's concern was for soundness of the faith, & Francis was given to deeds of love. Dominic embraced poverty as a pledge of Apostolic zeal, & Francis for pure love, i.e. from a sense that the more we have the less we be] (67-72)...
[Bonaventura denounces his fellow Franciscans]
marched
La sua famiglia, che si mosse dritta / coi
has turned so round that the
piedi alle sue orme, è tanto volta, / che quel
toe strikes on the heels imprint
dinanzi a quel di retro gitta (115-7) //...
Io son la vita di Bonaventura / da Bagnoregio, che nei grandi offici / sempre
place behind
posposi la sinistra cura ["left-hand care", i.e. temporal affairs] (127-9). // Illuminato ed Augustin son quici (130) ... // Ugo da San Vittore è qui con elli, / e Pietro Mangiadore, e Pietro



Ispano / lo qual giù luce in dodici libelli [Hugo was one of the greatest lights of St Victor, an abbey in Paris which became the centre of the old-fashioned learning as distinguished from the Aristotelian & scholastic learning. Peter the Devourer of Books, ~~the~~ author of the *Historia scolastica*, became ~~the~~ Chancellor of the University of Paris in 1164. Petrus Hispanus, afterwards Pope John XXI, was the author of a little learn book of Logic from which are derived the Memoria Technica verses, *Barbara Celarent*, etc] (133-5)... "

CANTO XIII

[Thomas once more speaks]... "Ciò che non more e ciò
is nothing but the reflection
che può morire / non è se non splendor di quella
idea / che partorisce, amando, il nostro sire
[Cf I.1-3. Dante is careful in his use of *splendor*
to signify *reflected* light. All created things are reflect-
-ions of the Word or Idea of God. *Reflection* & *refrac-
-tion* are not clearly differentiated, & in lines 58-9

*cf Du Bartas, Première Semaine, second Jour, 193 ff: "La matière du monde est ceste cire informe, / Qui prend sans se changer toute sorte de forme. / La forme est le cachet, et le grand Dieu vivant, /

created things are spoken of as the points on which the
rays of God are focussed, though the conception of the
mirror is still retained] (52-4); || "La cera
i.e. the wax
di costoro [i.e. le cose generate—65], e chi la
moulds — under the ideal
duce, / non sta d'un modo, e però sotto il segno
stamp — is more or less — transparent
/ ideale poi più e men traluce: *[The better
disposed the material the more completely it lets
or form
the ideal shine through it, when under the impress of
the seal] (67-9)*: || ond'egli avvien ch'un med-
esimo legno, / secondo specie, meglio e peggio
frutta; / e voi nascete con diverso ingegno. || Se
if the wax exactly moulded
fosse a punto la cera dedutta, / e fosse il
the light of the
cielo in sua virtù suprema, / la luce del
signet — would be — apparent — ever
suggel parrebbe tutta; || ma la natura la dà
furnishes it faulty
sempre scema, / similemente operando all'
knack
artista, / ch' ha l'abito dell'arte e man che
trema. || Però se il caldo amor, la chiara
vista / della prima virtù dispone e segna, /
tutta la perfezion quivi s'acquista [i.e. if both

Le juste chancelier, qui, nuict et jour gravant / ~~Les~~ Ses grands et petits seaux dans ce corps si muable, / Rend une mesme

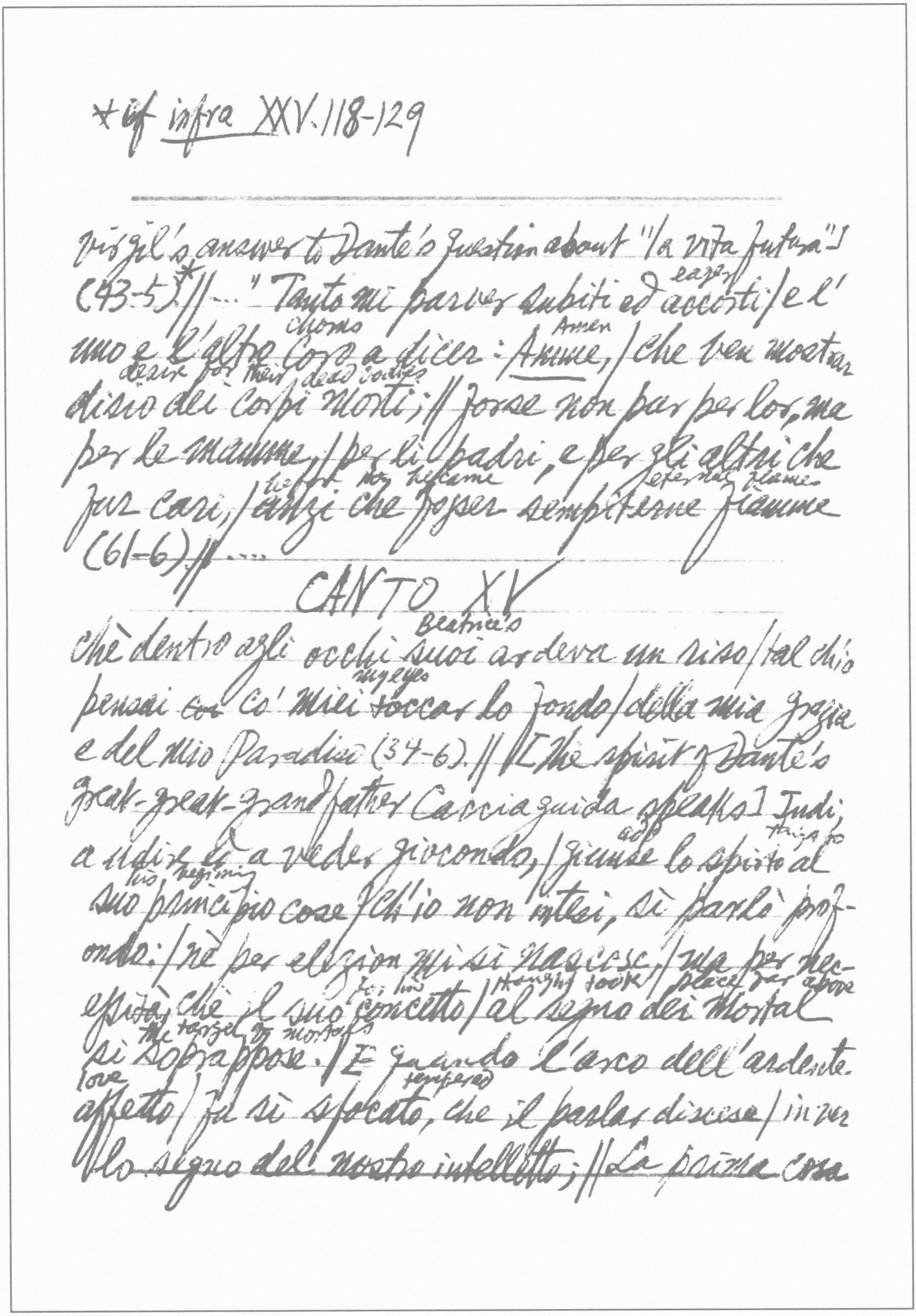
* cf "faire naufrage au port".

The wax is prepared & the stamp impressed immediately
by the Deity a perfect result will ensue](70-81).||
clay out which Adam was made
Così fu fatta già la terra degna/di tutta ~~la~~
l'animal perfezione;/così fu fatta la Vergine
pregna (82-4).||...[Thomas warns Dante to be
cautious in making unqualified deductions] perchè
it chances
egl' incontra che più volte piega/l'opinion
swift-formed conceit
corrente in falsa parte,/e poi l'affetto lo int-
let not talk be too
elletto lega.*(118-20)||...Non sien le genti an-
sure as who deems count
cor troppo sicure/a giudicar, sì come quei che
ears
stima/le biade in campo pria che sien mature;||
thorn
ch'io ho veduto tutto il verno prima/il prun
mostrarsi rigido e feroce,/poscia portar la
ship
rosa in su la cima;||e legno vidi già dritto
e veloce/correr lo mar per tutto suo cammino,
mouth of the harbour
/perire al fine all'entrar della foce*.||Non
let not think
creda donna Berta o ser Martino/per vedere
steal make offers see them in the
un furare, altro offerere,/vederli dentro al
divine counsel
consiglio divino,||chè quel può surgere, e quel
mapse or vile, or honorable" (J. Rousset, Anthologie de la Poésie Bar-
oque française, I, p. 34).

può cadere [For Squire Martin, meaning "such a one", cf Conv. I.8:94 & III.11.67; for Dame Bertha, see De Vulg. Eloq., II.6:34] (130-142).

CANTO XIV

circumference
Dal centro al cerchio, e sì dal cerchio al centro, / movesi l'acqua in un ritondo vaso, / secondo ch'è percossa fuori o dentro. // Nella mia mente fe' subito caso / questo... (1-4) [To Dante's unspoken question whether the resurrection of the body would not reimpose limitations & weariness on the souls now emancipated from corporeal sense-organs, Solomon answers:] "Come la carne gloriosa e santa / fia rivestita, / la nostra persona / più
becomes more acceptable by being all complete
grata fia per esser tutta quanta [i.e. human nature includes body & soul; ergo the disembodied soul is less complete than the whole person when the soul shall be reclad with the glorified body. cf Aquinas: "The soul without the body hath not the perfection of its nature"; Inferno: VI, 106-8; ~~Dante~~



*cf infra XXV.118-129

Virgil's answer to Dante's question about "la vita futura"]
eager
(43-5)* // ... "Tanto mi parver subiti ed accorti / e l'
chorus Amen
uno e l'altro coro a dicer: Amme, / che ben mostrar
desire for their dead bodies
disio dei corpi morti; // forse non pur per lor, ma
per le mamme, / per li padri, e per gli altri che
before they became eternal flame
fur cari, / anzi che fosser sempiterne fiamme
(61-6) // ....

CANTO XV

Beatrice's
chè dentro agli occhi suoi ardeva un riso / tal ch'io
my eyes
pensai ~~coi~~ co' miei toccar lo fondo / della mia grazia
e del mio Paradiso (34-6). // [The spirit of Dante's
great-great-grandfather Cacciaguida speaks] Indi,
added things to
a udire ed a veder giocondo, / giunse lo spirto al
his beginning
suo principio cose / ch'io non intesi, sì parlò prof-
ondo: / nè per elezion mi si nascose, / ma per nec-
for his thought took place far above
essità, chè il suo concetto / al segno dei mortal
the target of mortals
si soprappose. / E quando l'arco dell'ardente
love tempered
affetto / fu sì sfocato, che il parlar discese / in ver
lo segno del nostro intelletto; // La prima cosa

*misprinted "sie". **misprinted "fu"

che per me s'intese, | "Benedetto sei* tu, tu**, trino ed
seed
uno, | che nel mio seme sei tanto cortese" (37-48). ||
... "Tu credi che a me tuo pensier mei | da quel ch'è
i.e. God unity
primo, così come raia | ~~d~~ dall'un, se si conosce,
i.e. all numbers
il cinque e il sei" (55-7) || ... [Dante answers] "...
Ma voglia ed argomento nei mortali, | per la
unequally feathered
cagion ch'a voi è manifesta, | diversamente son
in their wings
pennuti in ali. | Ond'io che son mortal, mi sento
in questa | disagguaglianza, e però non ringrazio
greeting
| se non col core alla paterna festa" [i.e.
the mortals find their wills out-flying their power of
their utterance & therefore cannot fully express
cui
their emotion] (79-84). || ... "O fronda mia, in cu
in whom I take delight expecting
io compiacemmi | pure aspettando, io fui la tua
radice (88-9) [The spirit praises Florence in olden
time] ... si stava in pace, sobria e pudica (99) ||
The birth of a daughter did not dismay the
... Non faceva, nascendo, ancor paura | la figlia
father for the wedding day & the dowry did not evade
al padre, chè il tempo e la dote | non fuggian
the measure on this & that side
quinci e quindi la misura (193-5). || ... Bellincion

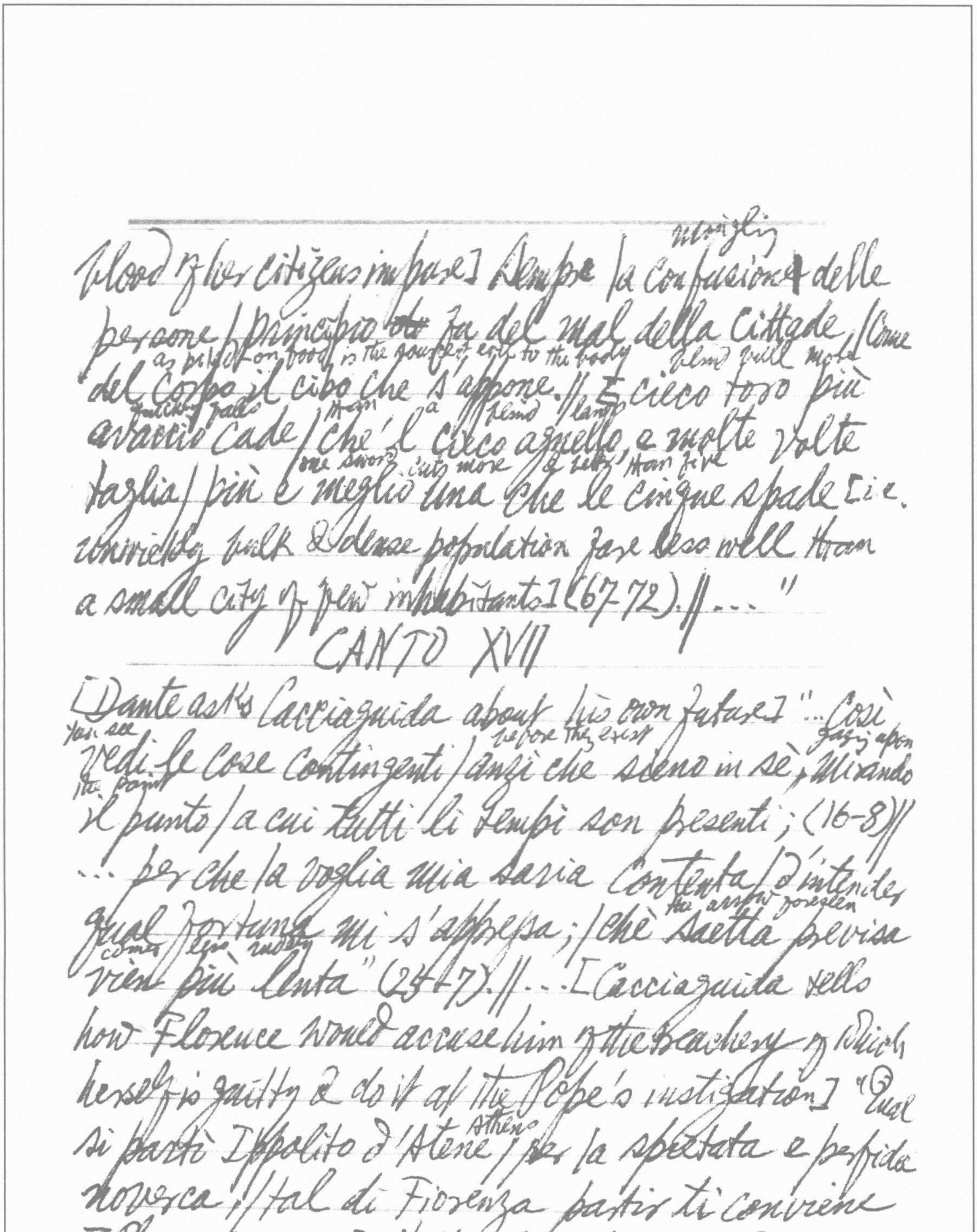
*cf *Purg.* XX.19-21: e per ventura udi': "Dolce Maria,"/
dinanzi a noi chiamar così nel pianto,/come fa donna
che in partorir sia.

girdled / with leather & bone
Berti vid'io andar cinto/ di cuoio e d'ossa, e venir
his wife comes from her mirror without a
dallo specchio/ la donna sua senza il volto di-
painted face
pinto; (112-4)// ... A così riposato, a così bello/viv-
er di cittadini, a così fida/cittadinanza, a così
Mary, summoned with deep wailings, gave me
dolce ostello,// Maria mi diè, chiamata in alte gri-
da [The Virgin Mary was invoked by women in labour,*
as the Virgin goddess Diana had been in pagan times]
(130-3) ..."

CANTO XVI

first allowed
Dal *voi* che prima sofferie,/in che la sua famiglia
least
men persevra,/ricominciaron le parole mie [the
ceremonious plural *ye* (*voi*) was said to have originated
in Rome, though no longer in use there. The legend ran
that when Caesar united in himself all the high offices of
state, he was addressed as a plurality of individuals;
but as a matter of fact in Dante's time the Romans
adhered to the old-fashioned *thou*. "Nay, they would not
address either Pope or Emperor save as *thou*" (Benven-
uto)] (10-12);//onde Beatrice, ch'era un poco

sundered from us smiled, seemed like her who coughed at
acerva, / ridendo, parve quella che tossio al
the first trespass writ of Guinivere
primo / fallo scritto di Ginevra [Here on Beatrice,
only moderately interested in Florentine antiquities, & so
standing a little apart, but keenly alert to all that
may affect the moral or spiritual weal of her charge,
checks his rising vanity with a warning smile. Romance of Lancelot: "At these words which the queen
spake to Lancelot, it came to pass that the lady of
Malehaut coughed, of a set purpose, & uplifted her
head which she had bowed down"] (13-5). // ...
Come s'avviva allo ~~ao~~ spirar dei venti / carbone
in fiamma, così vidi quella / luce risplendere
ai miei blandimenti (28-30). // [Cacciaguida
my ancestors
continues:] "Basti dei miei maggiori udirne
who they were whence they came here
questo: / Chi ei si furo, ed onde venner quivi, /
più è tacer, che ragionare, onesto [The
commentators have never succeeded to throw any
light on this utterance] (43-5). // [He laments that
the extension of the territory of Florence has made the



mingling
blood of her citizens impure] Sempre la confusion delle
persone / Principio ~~di~~ fu del mal della cittade, / Come
as piled on food is the source of evil to the body — blind bull more
del corpo il cibo che s'appone. // E cieco toro più
quickly falls — than — a — blind — lamb
avaccio cade / che 'l cieco agnello, e molte volte
one sword cuts more & better than five
taglia / più e meglio una che le cinque spade [i.e.
unwieldy bulk & dense population fare less well than
a small city of few inhabitants] (67-72). // ..."

CANTO XVII

[Dante asks Cacciaguida about his own future] "...Così
you see — before they exist — gazing upon
vedi le cose contingenti / anzi che sieno in sè, mirando
the point
il punto / a cui tutti li tempi son presenti; (16-8) //
... per che la voglia mia saria contenta / d'intender
the arrow foreseen
qual fortuna mi s'appressa; / chè saetta previsa
comes less swiftly
vien più lenta" (25-7). // ... [Cacciaguida tells
how Florence would accuse him of the treachery of which
herself is guilty & do it at the Pope's instigation] "Qual
Athens
si partì Ippolito d'Atene / per la spietata e perfida
noverca, / tal di Fiorenza partir ti conviene
[Phaedra accused Hippolytus of the sin of which she

herself was really guilty](46-8).|| ... Tu lascerai ogni cosa diletta / più caramente, e questo è quello strale / che l'arco esilio pria saetta.|| Tu
tastes
provai sì come sa di sale / lo pane altrui,
path
e com'è duro calle / lo scendere e il salir
I would not have you
per l'altrui scale.(55-60).|| ... Non vo' però ch'
since / will be prolonged
a' tuoi vicini invidie, / poscia che s'infutura la
beyond / the fall of penalty upon their perfidies
tua vita / vie più là che il punir di lor perfidie.*
(97-9)|| [He urges Dante to reveal to the world the whole content of his vision though Dante fears that his song "a molti fia sapor di forte agrume" (117)].
set aside
** Ma nondimen, rimossa ogni menzogna, / tutta tua vision fa manifesta, / e lascia pur grattar dov'è la rogna*;|| chè, se la voce tua sarà molesta / nel primo gusto, vital nutrimento / lascerà poi quando sarà digesta (127-132).|| ..."

CANTO XVIII

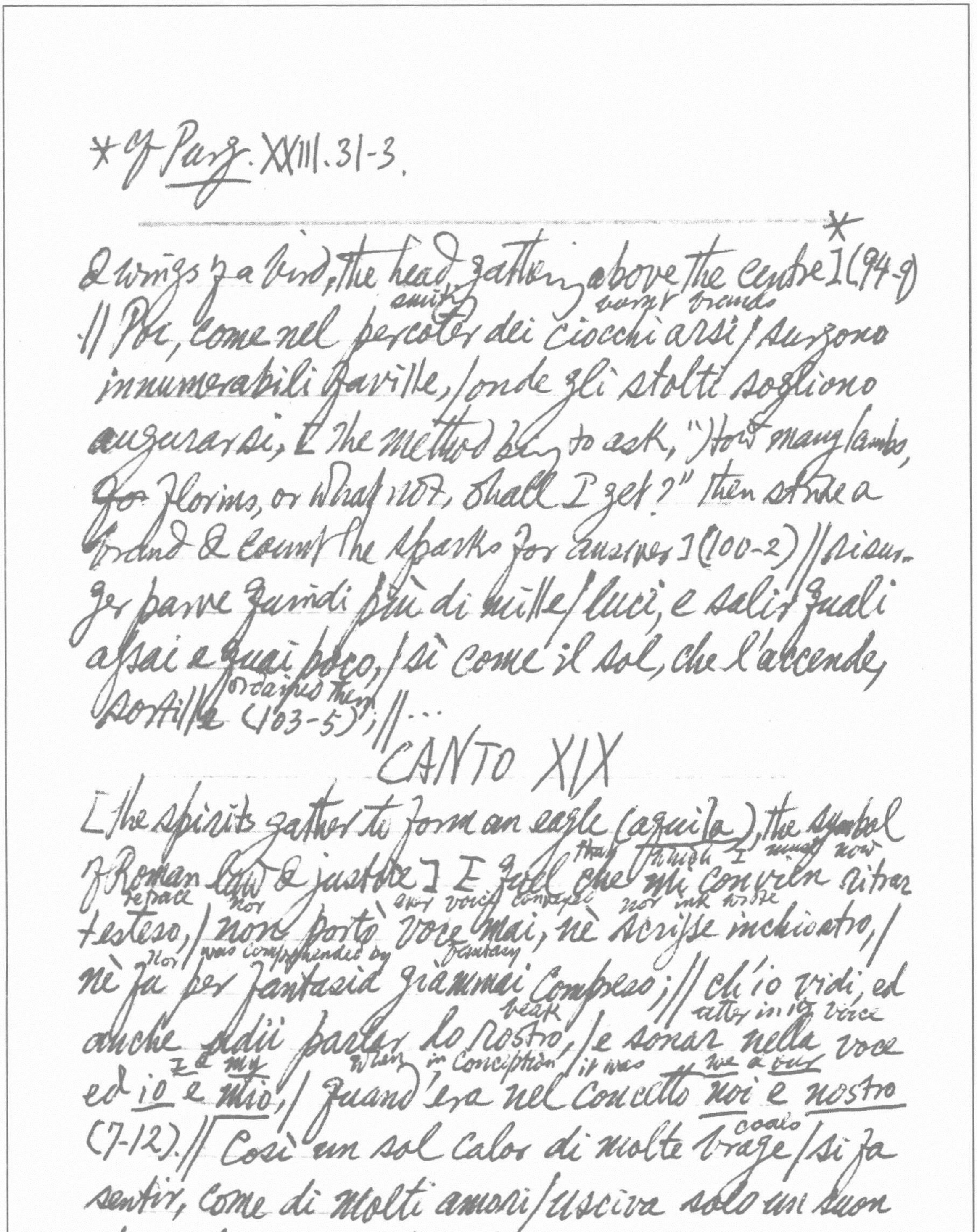
Già si godeva solo del suo verbo / quello specchio

---

itch
* cf German proverb: "Wen's juckt, der kratze sich".

beato, ed io gustava / lo mio, temprando col dolce l'
acerbo (1-3). // [Dante is rapt in contemplating Beatrice's
loveliness] Vincendo me col lume d'un sorriso, / ella
mi disse: "Volgiti ed ascolta, / chè non pur nei
miei occhi è Paradiso." // Come si vede qui alcuna
it be so great
volta / l'affetto nella vista, s'ello è tanto / che da
that all the mind is taken up by it
lui sia tutta l'anima tolta, // così nel fiamme-
ggiar del fulgor santo, / a ch'io mi volsi, conobbi
la voglia / in lui di ragionarmi ancora alquanto
(19-27). // [Cacciaguida recounts the deeds of some
of the warrior saints] E quale è il trasmutare
passage
in picciol varco / di tempo in bianca donna, quando
discharges the burden of shame
il volto / suo si discarca di vergogna il ~~Card~~
carco; // tal fu negli occhi miei, quando fui volto,
/ per lo candor della temprata stella / sesta,
received
che dentro a sè m'avea ricolto [i.e. the white
& temperate Jupiter has replaced the ruddy & hot
risen bank
Mars] (64-9). // ... E come augelli surti di rivera,
/ quasi congratulando a lor pasture, / fanno di

now round, now long flock
sè or tonda or lunga schiera, // sì dentro ai lumi
sante creature / volitando cantavano, e faciensi /
d l
or di, or i, or elle in sue figure. // Prima cantando
a sua nota moviensi; / poi diventando l'un di
stay a while
questi segni, / un poco s'arrestavano e taciensi. //
(73-81) ... Mostrarsi dunque in cinque volte
sette / vocali e consonanti; ed io notai / le parti
as if uttered to me
sì come mi parver dette. // Diligite justitiam,
first
primai / fur verbo e nome di tutto il dipinto; /
The last
qui judicatis terram, fur sezzai [Wisdom of
Solomon, I. i: "Love righteousness, ye that be judges
on
of the earth"] (88-93) // Poscia nell'emme ~~dell~~ del
word stayed ordered
vocabol quinto / rimasero ordinate, sì che Giove /
pareva argento lì d'oro distinto. // E vidi scend-
summit
ere altre luci dove / era il colmo dell'emme, e
lì quetarsi / cantando, credo, il ben ch'a sè
le muove [M is the central letter of the Latin & Italian
alphabet, which has no W. An M of the old fashion (M)
may with a little ingenuity be transformed into the body



* cf Purg. XXIII.31-3.

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*
2 wings of a bird, the head, gathering above the centre] (94-9)
smith   burnt brands
// Poi, come nel percoter dei ciocchi arsi / surgono
innumerabili faville, / onde gli stolti sogliono
augurarsi, [the method being to ask, "How many lambs,
~~go~~ florins, or what not, shall I get?" then strike a
brand & count the sparks for answer] (100-2) // risur-
ger parve quindi più di mille / luci, e salir quali
assai e quai poco, / sì come il sol, che l'accende,
ordained them
sortille (103-5); //...

CANTO XIX

[the spirits gather to form an eagle (aquila), the symbol
that   though I   must now
of Roman law & justice] E quel che mi convien ritrar
repace   nor   ever voice conveyed   nor ink wrote
testeso, / non portò voce mai, nè scrisse inchiostro, /
nor   was comprehended by   fantasy
nè fu per fantasia giammai compreso; // ch'io vidi, ed
beak   utter in its voice
anche udii parlar lo rostro, / e sonar nella voce
I & my   when   in conception   it was   we & our
ed io e mio, / quand'era nel concetto noi e nostro
coals
(7-12). // Così un sol calor di molte brage / si fa
sentir, come di molti amori / usciva solo un suon
di quella image [they speak as one person, just as

*cf Purg. VII.80-81.

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many bands give out one warmth](19-21); || ond'io
appresso: "O perpetui fiori / dell'eterna letizia, che
who make all your odors seem to me but one
pur uno / parer mi fate tutti i vostri odori,* (23-
4); || ..." [The eagle or falcon says] Poi cominciò: "Colui
compass
che volse il sesto / all'estremo del mondo, e dentro
i.e. the world marked out hidden revealed
ad esso / distinse tanto occulto e manifesto, || non
poté suo valor sì fare impresso / in tutto l'universo, che il suo verbo / non rimanesse in infinito
eccesso [i.e. God's wisdom is in excess of all that the
is certified
whole creation expresses] (40-45). || E ciò fa certo
the first proud being summit
che il primo superbo, / che fu la somma d'ogni
falls unripe
creatura, / per non aspettar lume, cadde acerbo
[i.e. Lucifer. Both Lucifer & Adam & Eve sinned not
by desiring knowledge that was to be permanently withheld, but by desiring it before the appointed time;
as Anselm says, the Devil "desired something which he
had not, & which he ought not to have desired at that
time, just as Eve desired to be like the deities before
God desired that she should"] (46-8); || e quinci appar

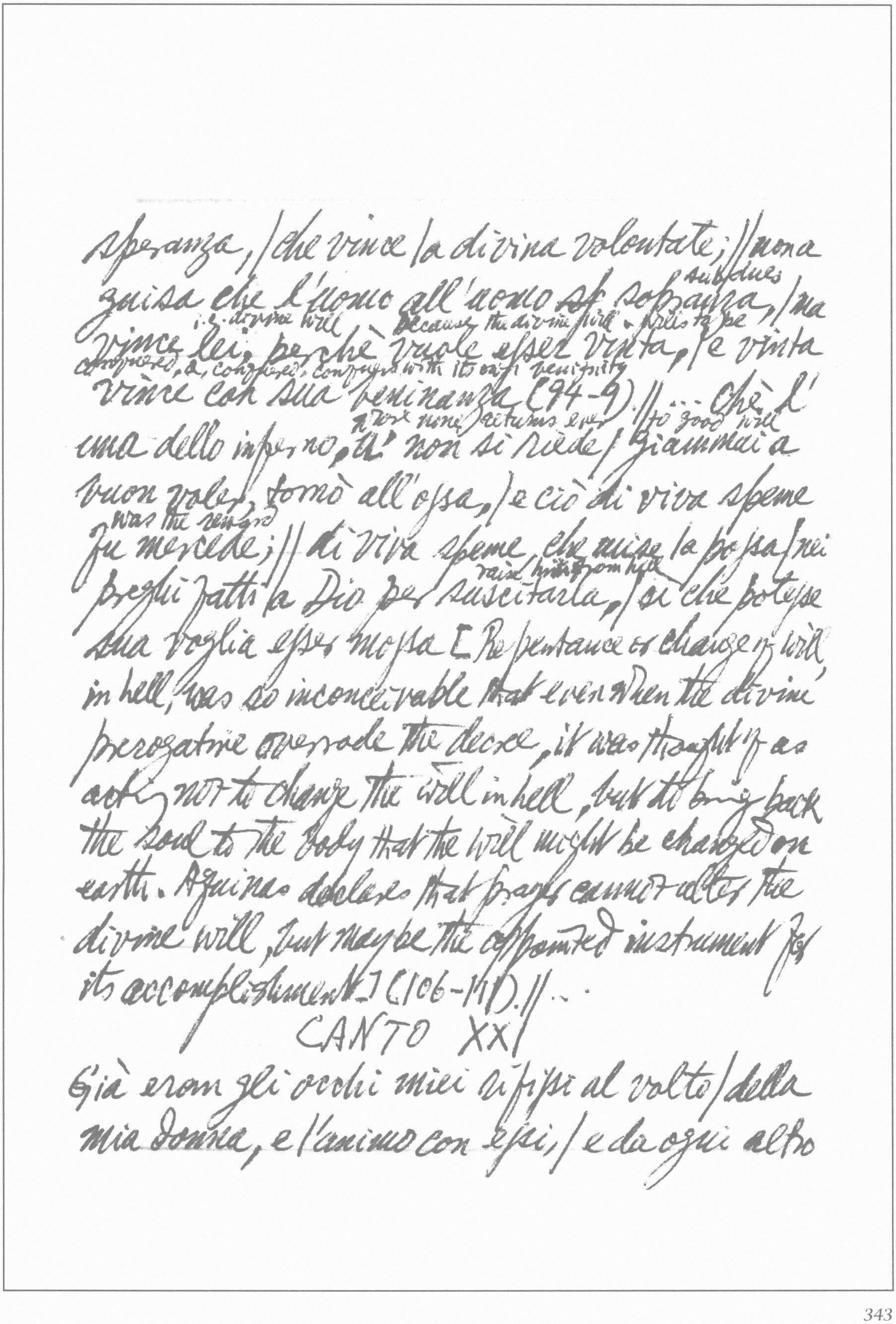
*cf 不識廬山真面目
**cf Lycidas: "The hungry sheep look up, & are not fed."

too small
ch'ogni minor natura / è corto recettacolo a quel bene
che non ha fine, e sé con sé misura (49-51) // . . ~~Però~~
Però nella giustizia sempiterna / la vista che riceve il
is absorbed
vostro mondo, / com' occhio per lo mar, dentro s'inter-
shore bottom
na; // chè, benchè dalla proda veggia il fondo, / in
in the open sea, see it not, none the less the bottom is there
pelago nol vede, e non di meno / è lì, ma
the depth conceals it *
cela lui l'esser profondo (58-63). // . . chè tu dice-
Indus
vi: 'Un uom nasce alla riva / dell'Indo, e quivi
non è chi ragioni / di Cristo, nè chi legga, nè chi
wishes
scriva; // e tutti i suoi voleri ed atti buoni / sono,
so far as
quanto / ragione umana vede, / senza peccato in
he dies baptized
vita o in sermoni. // More non battezzato e senza
fede; / ov' è questa giustizia che il condanna? / ov'
è la colpa sua, s'egli non crede?' // Or tu chi sei,
seat
che vuoi sedere a scranna / per giudicar da
short view
lungi mille miglia / con la veduta corta d'una
as above her nest the
spanna? (70-81) // . . . Quale sopr'esso il nido si
stork circles when she has fed her brood, as the one which she
rigira / poi che ha pasciuto la cicogna i figli, / e come
has just fed looks up to her, ** so did & so
quei ch'è pasto la rimira; // Cotal si fece, e

did I uplift my brow || the blessed image
sì levai li cigli, // la benedetta imagine ...

CANTO XX

[As when the one light of the sun disappears, the heaven is straightway rekindled by many stars, so when the one voice of the eagle ceased the many beings that composed it burst into an angelic chime of many notes, which was followed by a murmuring as of falling water] Quando colui che tutto il mondo alluma / dell' emisperio nostro sì discende, / che il giorno d'ogni parte si consuma, // lo ciel, che sol di lui prima s'accende, / subitamente si rifà (makes itself) parvente (reappear) / per molte luci, in che una risplende [It was the general belief that the light of all the stars was reflected from the sun] (1-6). // E quest' atto del ciel mi venne a mente, (7) ... Quale allodetta che in aere si spazia (soar) / prima cantando, e poi tace contenta / dell'ultima dolcezza che la sazia (73-5). // ... "Regnum coelorum (the kingdom of heaven) violenza pate (suffers violence) / da caldo amore e da viva

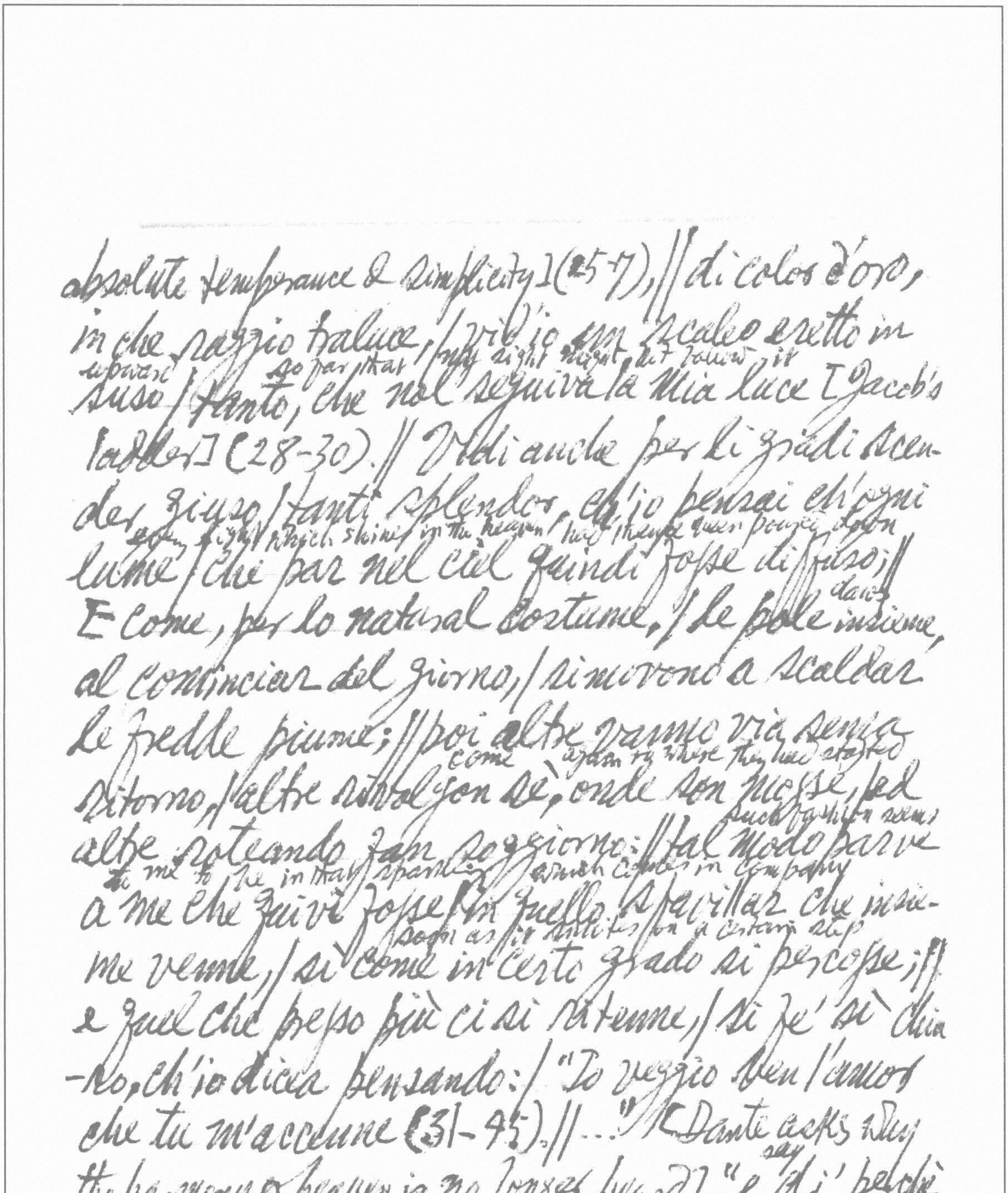


speranza, / che vince la divina volontate; // non a
subdues
guisa che l'uomo all'uomo ~~sf~~ sopranza, / ma
i.e. divine will because the divine will wills to be
vince lei, perchè vuole esser vinta, / e vinta
conquered, & conquered, conquers with its own benignity
vince con sua beninanza (94-9) // ... Chè l'
never none returns ever to good will
una dello inferno, u' non si riede / giammai a
buon voler, tornò all'ossa, / e ciò di viva speme
was the reward
fu mercede; // di viva speme, che mise la possa / nei
raise him from hell
preghi fatti a Dio per suscitarla, / sì che potesse
sua voglia esser mossa [Repentance or change of will
in hell, was so inconceivable that even when the divine
prerogative overrode the decree, it was thought of as
acting not to change the will in hell, but to bring back
the soul to the body that the will might be changed on
earth. Aquinas declares that prayer cannot alter the
divine will, but may be the appointed instrument for
its accomplishment.] (106-11). // ...

CANTO XXI

Già eran gli occhi miei rifissi al volto / della
mia donna, e l'animo con essi, / e da ogni altro

intento s'era tolto; // e quella non ridea, ma:
"S'io ridessi," / mi cominciò, "tu ti faresti quale
/ fu Semele, quando di cener fessi [Her beauty
when smiling would shatter Dante's mortal senses,
as Jove's undisguised presence burned Semele to
ashes] (1-6); // Che la bellezza mia, che per le
scale / dell'eterno palazzo più s'accende, / com'
hai veduto, quanto più si sale, / si non si
temperasse, tanto splende, / che il tuo mortal
potere, al suo fulgore, / sarebbe fronda che
shatter
tuono scoscende. / Noi sem levati al settimo
saturn
splendore, / che sotto il petto del Leone ardente /
now
raggio mo misto giù del suo valore. // Ficca di
make the eyes
retro agli occhi tuoi la mente, / e fa di quelli
mirrors to the figure
specchi alla figura / che in questo specchio ti
sarà parvente." (7-18) // ... Dentro al cristallo,
which bears the name circling
che il vocabol porta, / cerchiando il mondo,
of its illustrious leader all wickedness
del suo chiaro duce, / sotto cui giacque ogni
lay dead
malizia morta [Saturn reigned in the age of gold. //



absolute temperance & simplicity] (25-7). || di color d'oro,
in che raggio traluce, | vid' io un scaleo eretto in
upward   so far that   my sight might not follow it
suso | tanto, che nol seguiva la mia luce [Jacob's
ladder] (28-30). || Vidi anche per li gradi scen-
der giuso | tanti splendor, ch'io pensai ch'ogni
every light which shines in the heavens had thence been poured down
lume | che par nel ciel quindi fosse diffuso; ||
daws
E come, per lo natural costume, | le pole insieme,
al cominciar del giorno, | si movono a scaldar
le fredde piume; || poi altre vanno via senza
come   again to where they had started
ritorno, | altre rivolgon sè, onde son mosse, | ed
such fashion seems
altre roteando fan soggiorno: || tal modo parve
to me to be in that sparkling which comes in company
a me che quivi fosse | in quello sfavillar che insie-
soon as it smites on a certain step
me venne, | sì come in certo grado si percosse; ||
e quel che presso più ci si ritenne, | si fé sì chia-
-ro, ch'io dicea pensando: | "Io veggio ben l'amor
che tu m'accenne (31-45). || ..." [Dante asks why
say
the harmony of heaven is no longer heard] "e di' perchè
si tace | in questa rota | la dolce sinfonia di para-
diso, | che giù per l'altre suona sì devota." || "Tu

*i.e. the light in whose centre I dwell

---

hai l'udir mortal, sì come il viso;"// rispose a me; "onde qui non si canta / per quel che Beatrice non ha riso (58-63).//..." Nè venni prima all'ultima parola, / che del suo mezzo fece il lume centro, / girando sè, come (whirling) veloce mola.// Poi rispose l'amor che v'era dentro: / "Luce divina sopra me s'appunta (focus on me)*, / penetrando per questo ond'io m'inventro (embowel); // la cui virtù, col mio veder congiunta, / mi leva sopra me tanto, ch'io veggio / la somma essenza della quale è munta (milked).// Quinci vien l'allegrezza, ond'io fiammeggio; / perchè alla vista mia, quant'ella è chiara, / la chiarità della fiamma pareggio (am equal to).// Ma quell'alma nel ciel che più si schiara, / quel serafin che in Dio più l'occhio ha fiso, / alla domanda tua non satisfara; // perocchè sì s'inoltra nell'abisso / dell'eterno statuto quel che chiedi, / che da ogni creata vista è scisso.// Ed al mondo mortal, quando

大山临江作哭啼差何恨人间炎器人

---

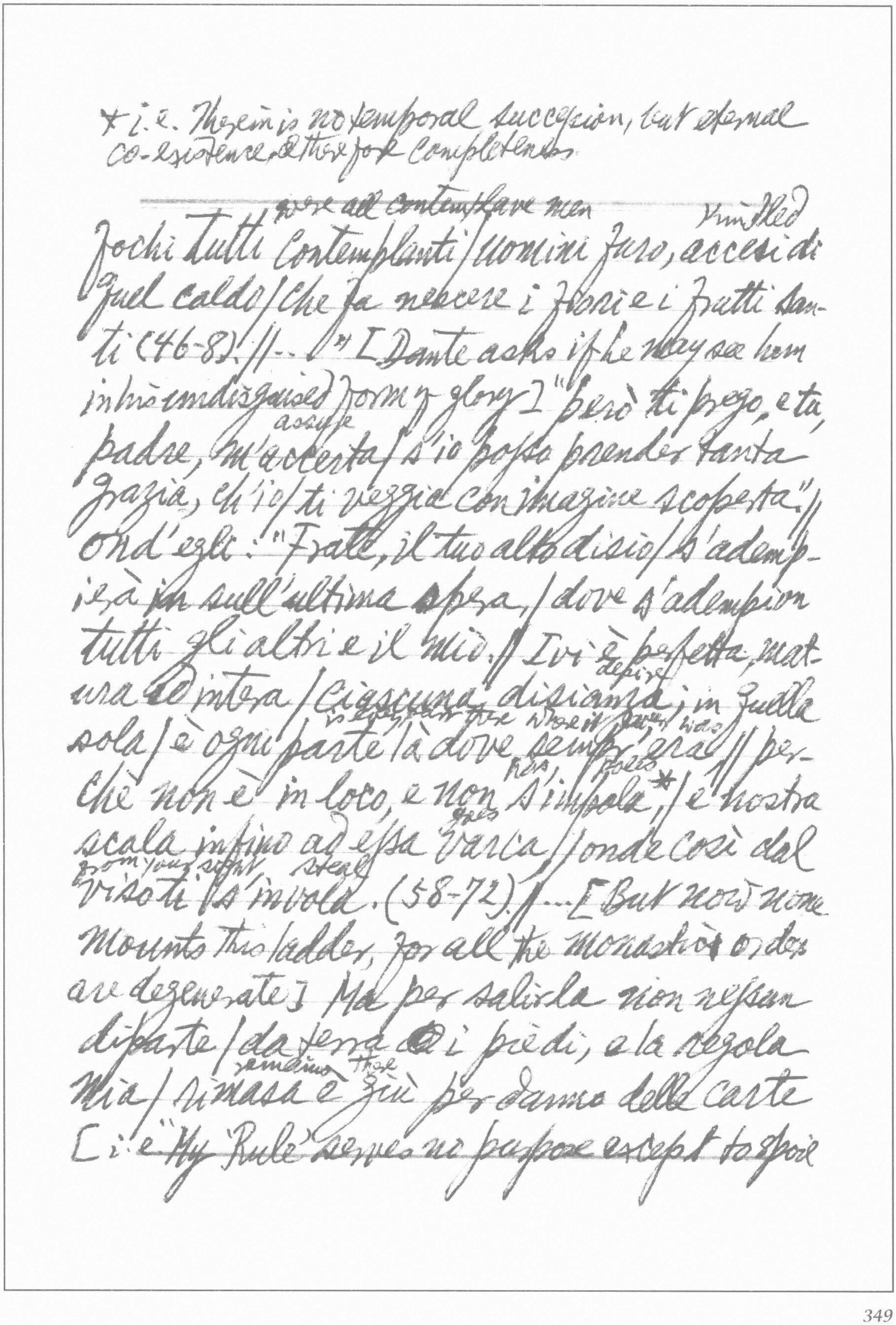
tu riedi, / questo rapporta, sì che non presuma / a
goal
tanto segno più mover li piedi. // La mente che
smoke
qui luce, in terra fuma; / onde riguarda come può
which it was not — even though heaven saw it to
laggiùe / Quel che non puote, perchè il ciel l'as-
itself
suma"* [The spirit thrills & glows, rapt into such immedi-
ate & intense communion with God as to see his very
essence, & yet declares that neither he nor the highest
of the Seraphim sees the answer to his question which
lies unfathomably deep in the being of God. Let Dante
warn the world, with its smoke-dimmed faculties,
not to presume henceforth to attempt a problem which even
in heaven is insoluble] (79-102) //... [The spirit
Pier Damiano
reveals himself as Peter Damiani] "Tra due liti d'
crags
Italia surgon sassi, / e non molto distanti alla
tua patria, / tanto che i tuoni assai suonan
più bassi,* (106-8) //... Che pur con cibi di li-
juice
quor d'ulivi, / lievemente passava caldi e gieli,
/ contento nei pensier contemplativi [i.e. Lenten
fare, cooked with olive oil, not lard or butter] (115-7)
...."

*Misprint "vinse"

from step to step
A questa voce vid'io più fiammelle / di grado in
grado scendere e girarsi, / ed ogni giro le facea
this one
più belle. / Dintorno a questa vennero, e fer-
raised a cry
marsi, / e fero un grido di sì alto suono, /
here find a similitude
che non potrebbe qui assimigliarsi; // nè io
c*
lo intesi, sì mi vinse il tuono (136-42).

CANTO XXII

Oppresso di stupore alla mia guida / mi volsi,
little child
come parvol che ricorre / sempre colà dove
più si confida; / e quella, come madre che
quickly
soccorre / subito al figlio pallido ed ~~anello~~
anelo / con la sua voce che il suol ben
to please her
disporre, // mi disse ... (1-7) ... "Come a lei
piacque gli occhi dirizzai, / e vidi cento spe-
spherelets
rule, che insieme / più s'abbellivan coi mu-
tui rai (22-4). // ... E la maggiore e la più
pearls
luculenta / di quelle margherite innanzi fessi,
concern him
/ per far di sè la mia voglia contenta.
(28-30) // ... [Benedict explains:] "Questi altri

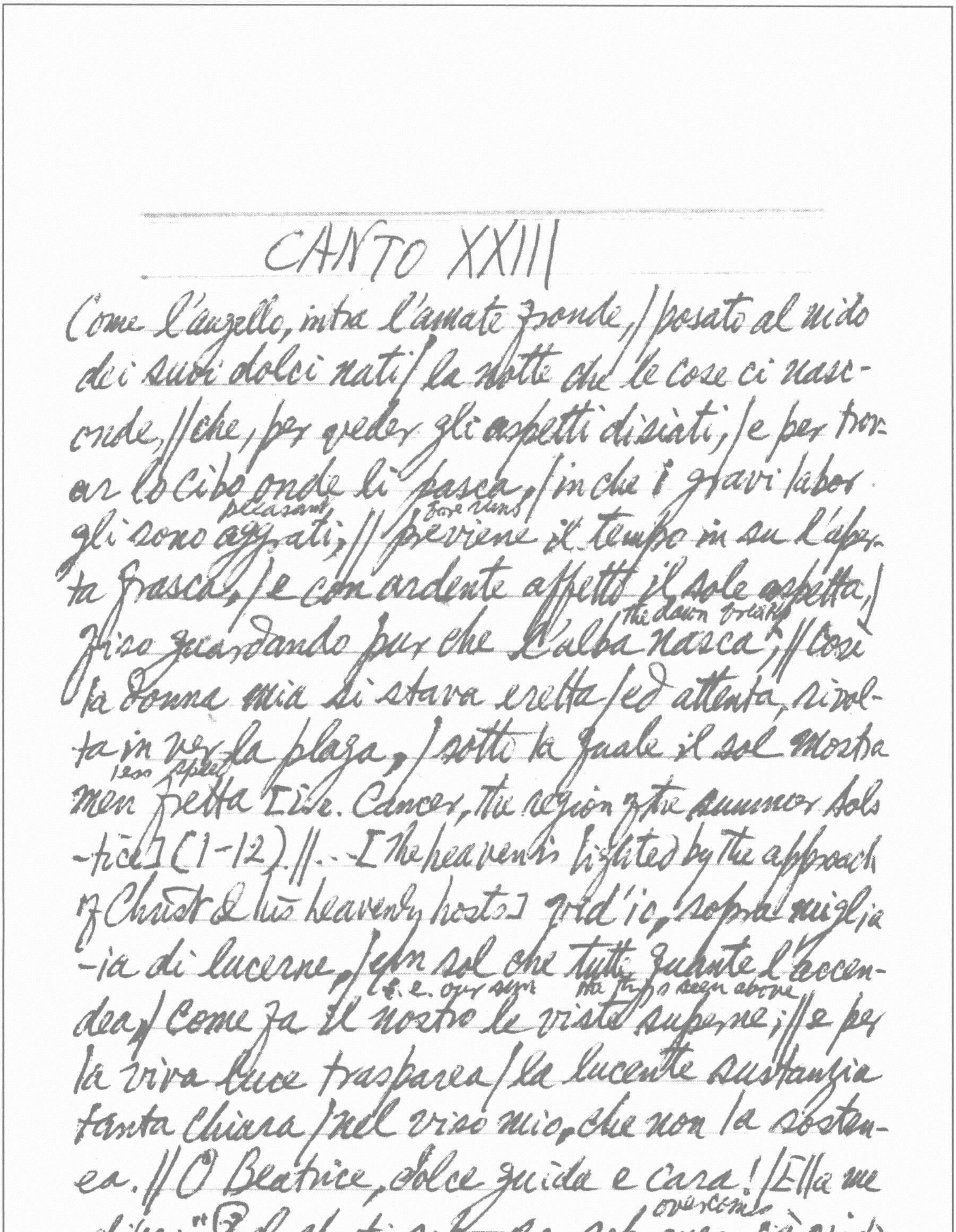


* i.e. Therein is no temporal succession, but eternal co-existence & therefore completeness.

were all contemplative men … kindled

Fochi tutti contemplanti / uomini furo, accesi di quel caldo / che fa nascere i fiori e i frutti santi (46-8). //... *1 [Dante asks if he may see him in his undisguised form of glory] "Però ti prego, e tu, padre, m'accerta (assure) / s'io posso prender tanta grazia, ch'io / ti veggia con imagine scoperta". // Ond'egli: "Frate, il tuo alto disio / s'adempierà in sull'ultima spera, / dove s'adempion tutti gli altri e il mio. // Ivi è perfetta, matura ed intera / ciascuna disianza (desire); in quella sola / è ogni parte là dove sempr'era (is everywhere where it always was) // perchè non è in loco, e non (has) s'impola (poles)*; / e nostra scala infino ad essa varca (goes) / onde così dal viso ti s'invola (from your sight steals). (58-72). //... [But now none mounts this ladder, for all the monastic orders are degenerate] Ma per salirla mo nessun diparte / da terra ~~a~~ i piedi, e la regola mia / rimasa (remains) è giù (there) per danno delle carte [i.e. "My 'Rule' serves no purpose except to spoil *cf Croce, La Poesia, 5ª ed., p. 12.

the parchments on which it is written"] (73-5). // Le
house of prayer
mura, che soleano esser badia, / fatto sono
dens, hoods, are sacks full of
spelonche, e le cocolle / sacca son piene di
foul
farina ria (76-8). // ..." "Tu sei sì presso
all'ultima salute," / cominciò Beatrice, "che tu
should
dei / aver le luci tue chiare ed acute. // E
go into it
però, prima che tu più t'inlei, / rimira in
e
giù, e vidi quanto mondo / sotto li piedi
I have put beneath your feet
già esser ti fei (124-9); // ..." Col viso rit
-ornai per tutte e quante / le sette spere, e
vidi questo globo / tal ch'io sorrisi del suo
vil sembiante (133-5); // ... E tutti e sette mi
si dimostraro / quanto son grandi, e quanto son
veloci, / e come sono in distante riparo. // L'
aiuola che ci fa tanto feroci*, / volgendomi io
con gli eterni Gemelli, / tutta m'apparve
ridge, water-mouth
dai colli alle foci: // poscia rivolsi gli occhi
agli occhi belli [A threshing-floor was a round
flat area; hence the comparison] (148-154).



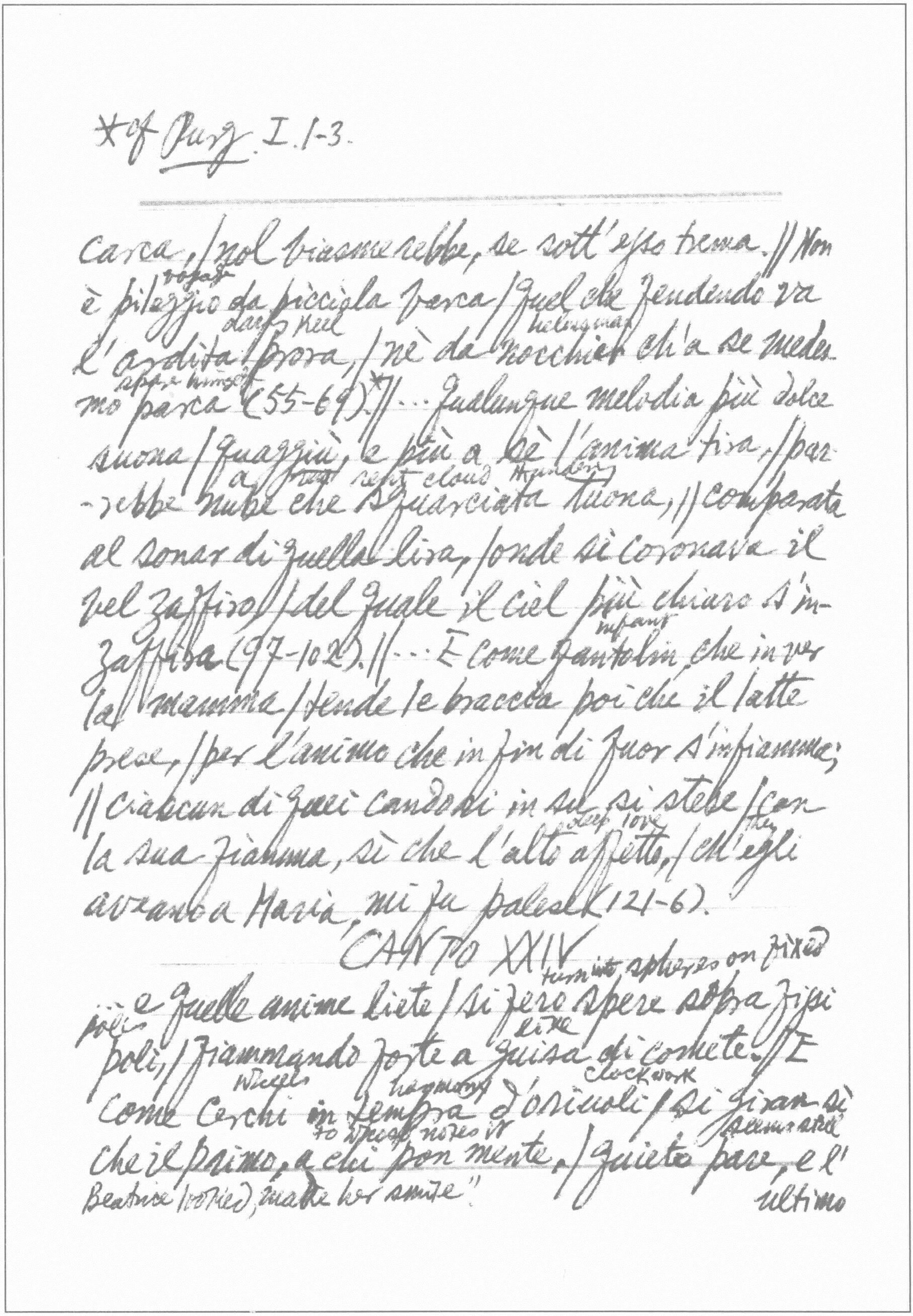
CANTO XXIII

Come l'augello, intra l'amate fronde, // posato al nido
dei suoi dolci nati / la notte che le cose ci nasc-
onde, // che, per veder gli aspetti disiati, / e per trov-
ar lo cibo onde li pasca, / in che i gravi labor
pleasant fore runs
gli sono aggrati, // previene il tempo in su l'aper-
ta frasca, / e con ardente affetto il sole aspetta, /
the dawn breaks
fiso guardando pur che l'alba nasca; // Così
la Donna mia si stava eretta / ed attenta, rivol-
ta in ver la plaga, / sotto la quale il sol mostra
less speed
men fretta [i.e. Cancer, the region of the summer sols-
tice] (1-12). // .. [The heaven is lighted by the approach
of Christ & his heavenly hosts] vid'io, sopra miglia-
ia di lucerne, / un sol che tutte quante l'accen-
i.e. our sun the things seen above
dea, / Come fa il nostro le viste superne; // e per
la viva luce trasparea / la lucente sustanzia
tanta chiara / nel viso mio, che non la sosten-
ea. // O Beatrice, dolce guida e cara! / Ella me
overcomes
disse: "Quel che ti ~~sopranza~~ sopranza / è virtù,

*cf. Par. I. 70 f. (see Allen Gilbert, Dante & His Comedy
p. 60 ~~(...)~~ For "saltar", cf XXIV. 25.

against which nothing has defence
da cui nulla si ripara. ‖ Quivi è la sapienza e
la possanza / ch'aprì le strade intra il cielo e
desire
la terra, / onde fu già sì lunga disianza!" ‖
is freed
Come foco di nube si disserra / per dilatarsi
has no space within against its nature it dashes
sì che non vi cape, / e fuor di sua natura in-
down to earth
giù s'atterra; ‖ la mente mia così, tra quelle
feasts
dape / fatta più grande, di sè stessa uscio, /
what it became
e, che si fesse, rimembrar non sape (28-45). ‖
come to himself
Io era come quei, che si risente / di vision ob-
forgotten to bring it back
lita, e che s'ingegna / indarno di ridurlasi alla
if now were to sound all the tongues
mente (49-51). ‖ ... Se mo sonasser tutte quelle
Polyhymnia with her sisters made ~~with~~
lingue, / che Polinnia con le suore fero / del latte
with their sweetest milk richest to the at
lor dolcissimo più pingue, ‖ per aiutarmi, ~~all~~
thousandth of the truth
al millesmo del vero / non si verria, cantando
Beatrice's smile & how clear it made the sacred counte-
il santo riso, / e quanto il santo aspetto facea
-nance the sacred
mero.§ ‖ E così, figurando il Paradiso, / convien
poem must make a leap
saltar lo sacrato poema, / come chi ~~trova~~
intercepted
trova suo cammin reciso. ‖ *Ma chi pensasse il
ponderoso tema / e l'omero mortal che se ne

§ Another reading has a second il before facea; the meaning would then be "& how bright the sacred aspect (the countenance of Christ) on which



*cf Purg. I.1-3.

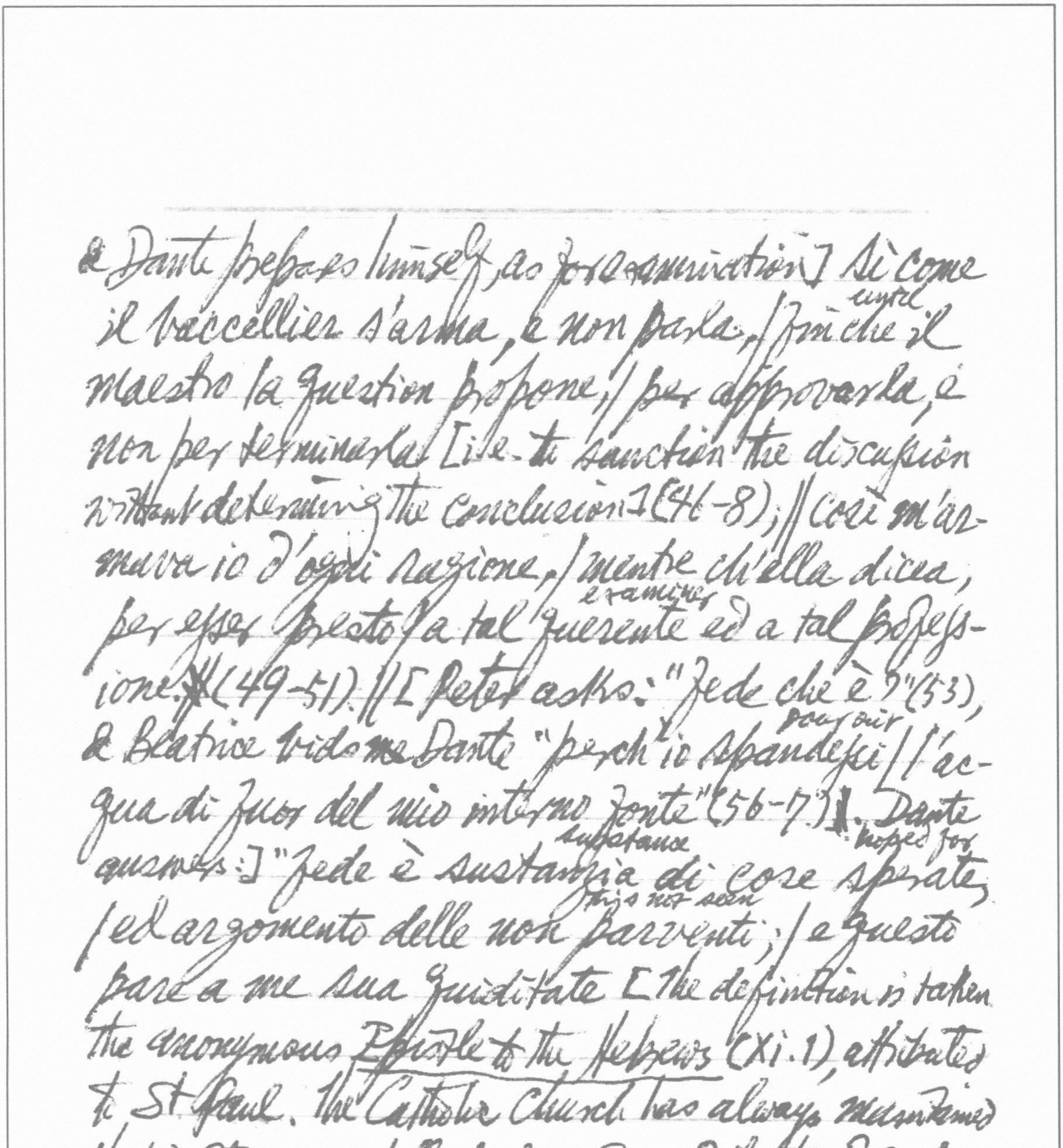
carca, / nol biasmerebbe, se sott'esso trema. // Non
voyage
è pileggio da picciola barca / quel che fendendo va
daring keel — helmsman
l'ardita prora, / nè da nocchier ch'a se mede-
spare himself
mo parca (55-69).* // ... Qualunque melodia più dolce
suona / quaggiù, e più a sè l'anima tira, / par-
a [illegible] rent cloud thunders
-rebbe nube che squarciata tuona, // comparata
al sonar di quella lira, / onde si coronava il
bel zaffiro / del quale il ciel più chiaro s'in-
infant
zaffira (97-102). // ... E come fantolin, che inver
la mamma / tende le braccia poi che il latte
prese, / per l'animo che in fin di fuor s'infiamma;
// ciascun di quei candori in su si stese / con
deep love — they
la sua fiamma, sì che l'alto affetto, / ch'egli
aveano a Maria, mi fu palese (121-6).

CANTO XXIV

turn into spheres on fixed
poles ... e quelle anime liete / si fero spere sopra fissi
like
poli, / fiammando forte a guisa di comete. // E
wheels — harmony — clockwork
come cerchi in tempra d'oriuoli / si giran sì
to whoso notes it — seems [illegible]
che il primo, a chi pon mente, / quieto pare, e l'
Beatrice [illegible], make her smile" — ultimo

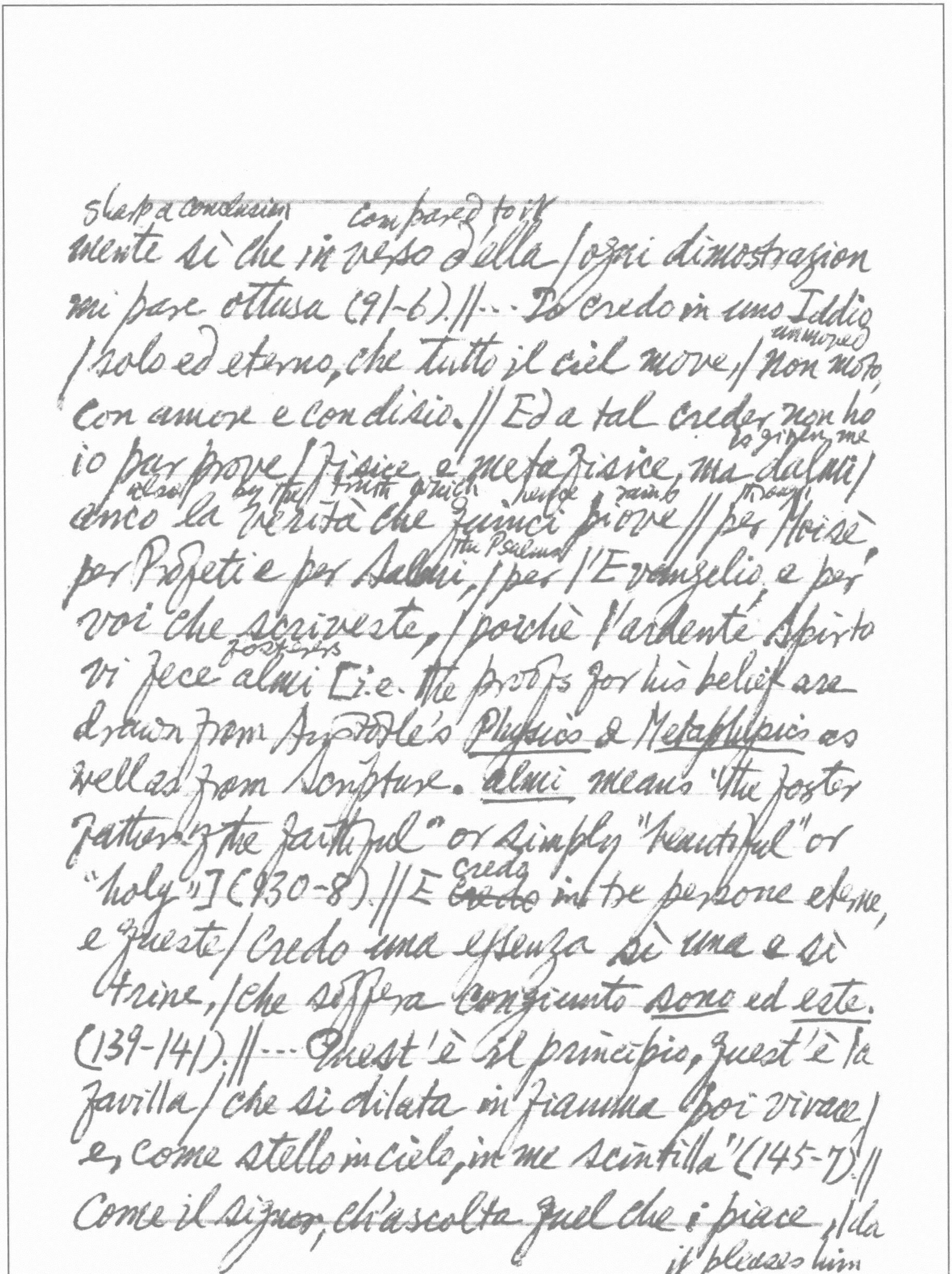
*As in a humorous verse
**cf XXVII.62 on the sacred poem having to make a leap
(Convien saltar lo sacrato poema).

Che voli, // Così quelle carole differente- / mente*
danzando, della sua ricchezza / mi si facean
stimar, veloce & e lente [Carol, in old English
as in Italian, signifies a group of dancers] (10-15). //
thrice round
[Peter comes out of the brightest group] e tre fiate
a song so
intorno di Beatrice / si volse con un canto tanto
divine
divo, / che la mia fantasia nol mi ridice; // però
not repeat to me
my pen leaps
salta la penna** e non lo scrivo, / chè l'ima-
for such folds our imagination, not only our speech, is too vivid
gine nostra a cotai pieghe, / non che il parlare,
coloring
è troppo color vivo*** [i.e. Human speech & imagination
are too aggressive & undiscriminating for the delicate
folds of the pictures Dante fain would paint. According
to Ruskin, Giotto's vivid colouring went with a love
of large surfaces, whence his treatment of drapery,
"cumbrous, from the exceeding simplicity of terminal
lines"; whereas the Byzantines used to "break up their
draperies by a large number of minute folds"] ~~[illegible]~~
(22-7). // [Beatrice urges Peter to test Dante as
to Faith: "Tenta costui dei punti lievi e gravi" (37),
test
***cf -I.70



& Dante prepares himself, as for examination] Sì come
until
il baccellier s'arma, e non parla, / fin che il
maestro la question propone, / per approvarla, e
non per terminarla [i.e. to sanction the discussion
without determining the conclusion] (46-8); // così m'ar-
mava io d'ogni ragione, / mentre ch'ella dicea,
examiner
per esser presto / a tal querente ed a tal profess-
ione. (49-51). // [Peter asks: "Fede che è?" (53),
pour out
& Beatrice bids me Dante "perch'io spandessi / l'ac-
qua di fuor del mio interno fonte" (56-7)]. Dante
substance hoped for
answers:] "Fede è sustanzia di cose sperate,
things not seen
/ ed argomento delle non parventi; / e questa
pare a me sua quiditate [The definition is taken
the anonymous Epistle to the Hebrews (XI.1), attributed
to St Paul. The Catholic Church has always maintained
that faith is an intellectual virtue, while the Protestant
conception of faith is based on the really Pauline Epist-
les to the Galatians & Romans] (64-66) // ... // ... Le
profonde cose, / che mi largiscon qui la lor par-
grant me the largess to appear
to appear before me

are hidden from the eyes of them below
venza, / agli occhi di laggiù son sì ascose, //
that their existence is there only in belief
che l'esser loro v'è in sola credenza, / sopra
hope [so it
la qual si fonda l'alta spene, / e però di sus-
substance / it embraces the intention
tanzia prende intenza; // e da questa credenza
without further
ci conviene / sillogizzar, senza avere altra
sight it includes the intention of argument
vista: / però intenza di argomento tiene [The usual meaning of substance in the scholastic philosophy is something which exists in itself; cf III. 29: "vere Vere sustanzie son ciò che tu vedi". Hence Aquinas's objection to the definition in Hebrews: "No quality is a substance; but faith is a quality... therefore it is not a substance". Dante meets the difficulty by taking substance in its other sense, as that which "stands under". Intention here is nearly equivalent to "meaning". Faith includes "what is meant by substance" & also "what is meant by argument"] (70-78). // ...
ample shower
La larga ploia / dello Spirito Santo, ch'è di-
of old & new Testaments parchments
ffusa / in sulle vecchie e in sulle nuove cuoia
has brought it to so
// è sillogismo, che la m'ha conchiusa / acuta



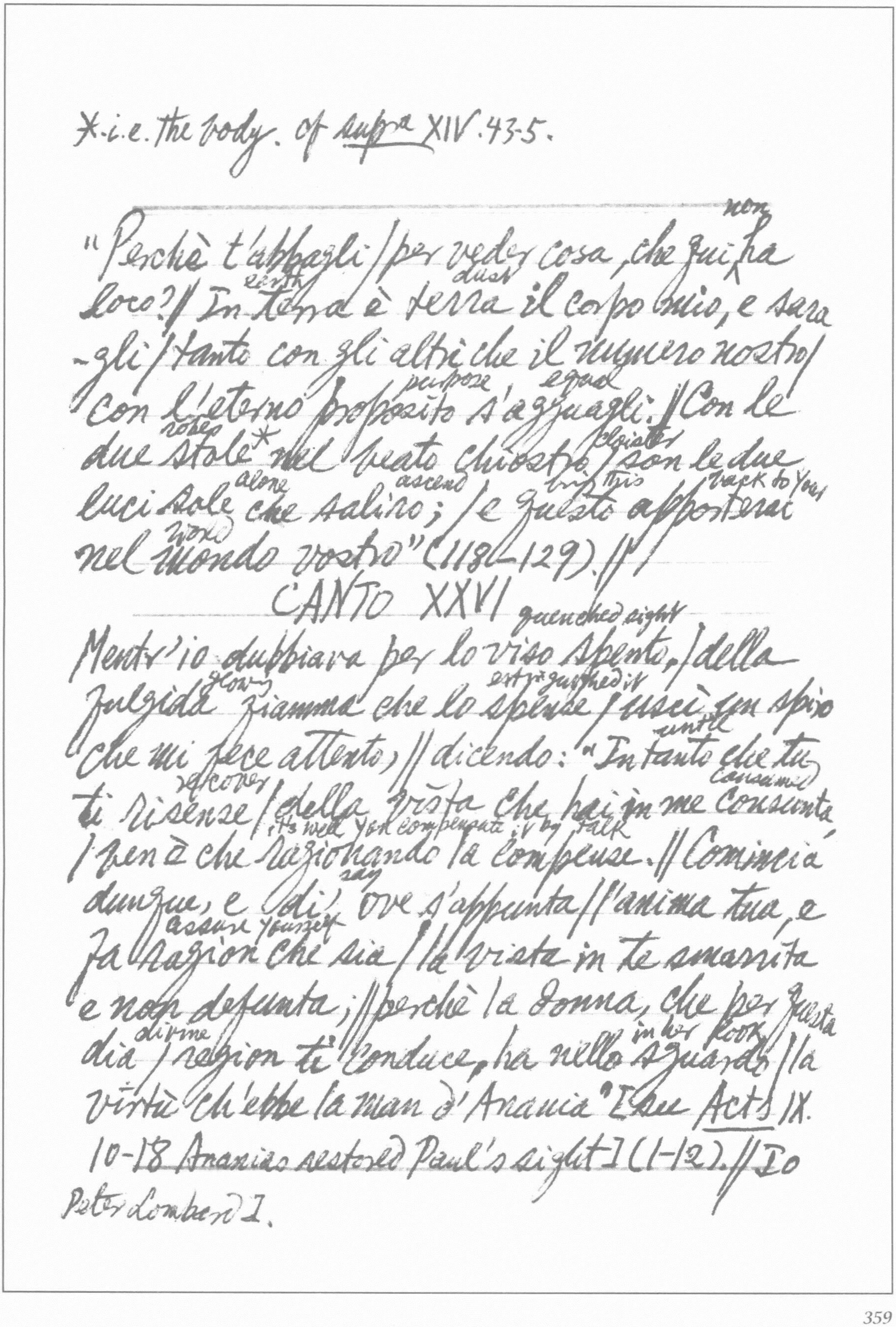
sharp a conclusion compared to it
mente sì che in verso d'ella / ogni dimostrazion
mi pare ottusa (91-6). || ... Io credo in uno Iddio
unmoved
/ solo ed eterno, che tutto il ciel move, / Non moto,
con amore e con disio. || Ed a tal creder non ho
to giving me
io pur prove / fisice e metafisice, ma dalmi /
also by the truth which hence rains Moses
anco la verità che quinci piove // per Moisè,
the Psalms
per Profeti e per Salmi, / per l'Evangelio e per
voi che scriveste, / poichè l'ardente Spirto
fosterers
vi fece almi [i.e. the proofs for his belief are
drawn from Aristotle's *Physics* & *Metaphysics* as
well as from Scripture. *almi* means "the foster
fathers of the faithful" or simply "beautiful" or
"holy"] (130-8). || E credo
~~credo~~ in tre persone eterne,
e queste / Credo una essenza sì una e sì
trine, / che soffera congiunto *sono* ed *este*.
(139-141). || ... Quest'è il principio, quest'è la
favilla / che si dilata in fiamma poi vivace /
e, come stella in cielo, in me scintilla" (145-7). ||
Come il signor ch'ascolta quel che i piace, / da
it pleases him

indi abbraccia il servo, gratulando / per la novella, tosto ch'ei si tace; // così, benedicendomi cantando, / tre volte cinse me, sì com'io tacqui, / l'apostolico lume, al cui comando // io avea detto; sì nel dir gli piacqui (148-154).

CANTO XXV

lean ...il poema sacro, /.../.. m'ha fatto per più anni macro (1-3) // [St James asks Dante to define Hope*. Then St John joins Peter & James: vid' io lo schiarto splendore / venire a due (106-7). Dante strains his sight to see John's body, but is blinded by the glory, & is told that his body is dust & awaits the general resurrection, Jesus & Mary alone of human beings having arisen with their bodies to heaven] Quale è colui ch'adocchia gaze, e s'argomenta strain / di vedere eclissar le sole un poco, / che per veder non vedente diventa; // tal mi fec'io a quell'ultimo foco, / mentre che detto fu:

* "Speme," diss'io, "è uno attender certo / della gloria futura, il qual produce the product of / grazia divina e precedente merto" (67-9) [The theological virtue of Hope, as understood by the Catholic Church, is not a general hopefulness of disposition, but the specific hope of the bliss of heaven. Dante's definition is copied verbatim from the



*i.e. the body. cf supra XIV.43-5.

non
"Perchè t'abbagli / per veder cosa, che qui ^ ha
earth dust
loco? // In terra è terra il corpo mio, e sara-
-gli / tanto con gli altri che il numero nostro /
purpose equal
con l'eterno proposito s'agguagli. // Con le
robes cloister
due stole* nel beato chiostro / son le due
alone ascend bring this back to your
luci sole che salino; / e questo apporterai
world
nel mondo vostro" (118-129). //

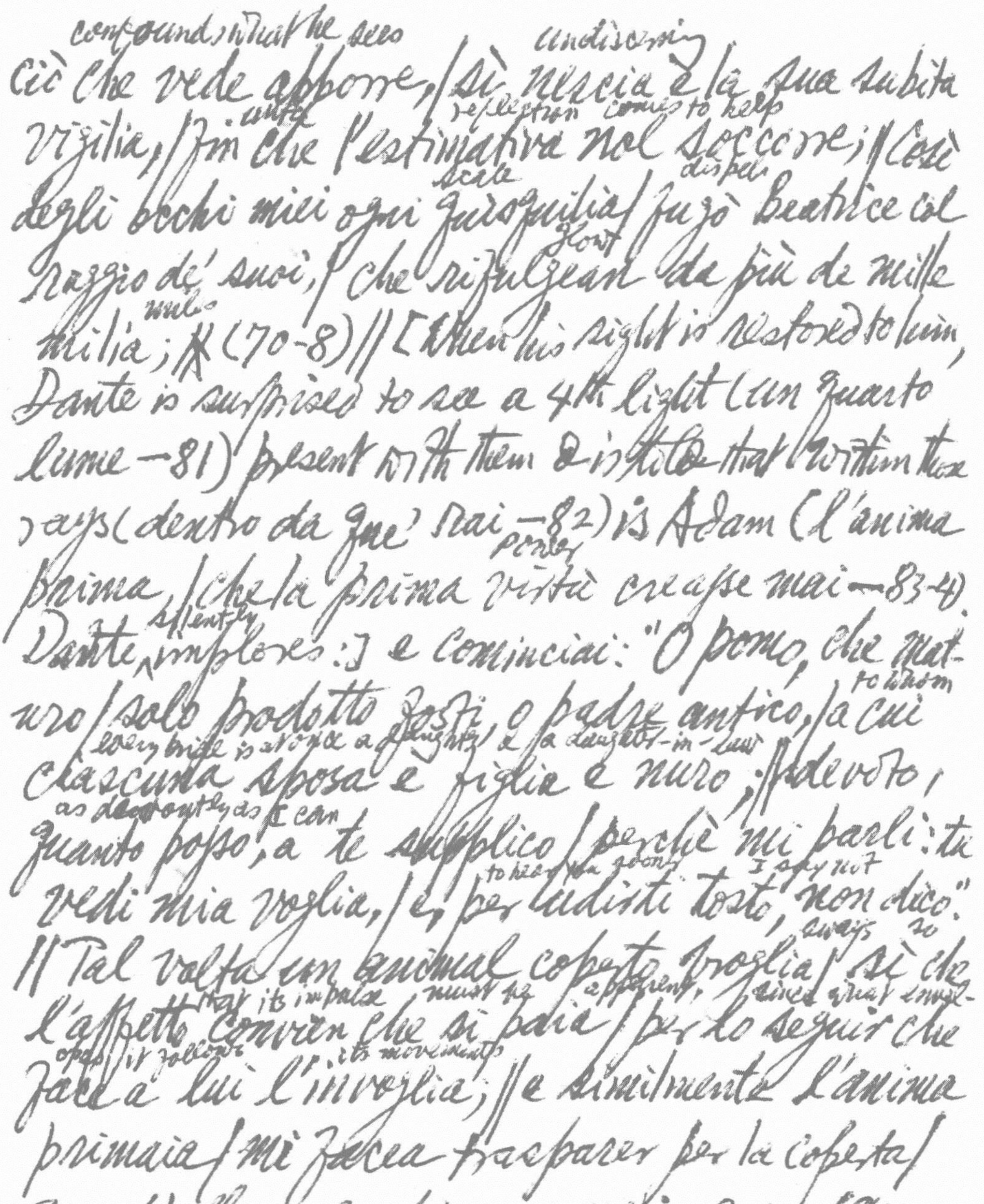
CANTO XXVI

quenched sight
Mentr'io dubbiava per lo viso spento, / della
glowing extinguished it
fulgida fiamma che lo spense / uscì un spiro
until
che mi fece attento, // dicendo: "Intanto che tu
recover consume
ti risense / della vista che hai in me consunta
It's well you compensate it by talk
/ ben è che ragionando la compense. // Comincia
say
dunque, e di', ove s'appunta // l'anima tua, e
assure yourself
fa ragion che sia / la vista in te smarrita
e non defunta; // perchè la donna, che per questa
divine in her look
dia / region ti conduce, ha nello sguardo / la
virtù ch'ebbe la man d'Anania" [see Acts IX.
10-18 Ananias restored Paul's sight] (1-12). // [Io
Peter Lombard].

* i.e. Aristotle & the Scriptures; cf XXIV. 133-8. the mediaeval doctrine of twofold truth.

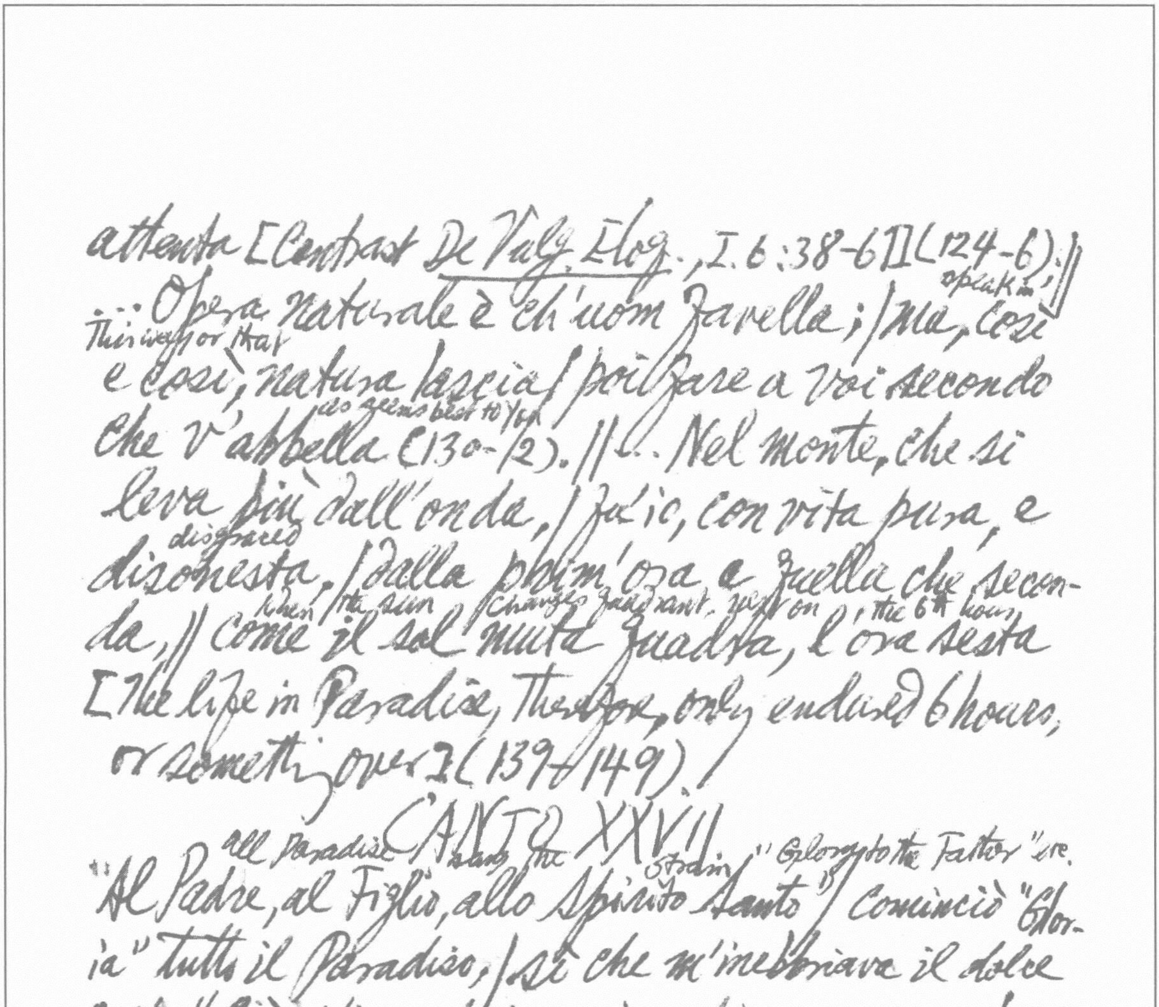
§ i.e. love-bites which become a noose in XXVIII. 11-2.

dissi: "Al suo piacere e tosto e tardo / vegna rim-
the gates
edio agli occhi, che fur porte, / quand'ella ent-
with which
rò col foco ond'io sempr'ardo" (13-5). || … [The Apostle John asks Dante to justify his love, & Dante answers:] "E io: "Per filosofici argomenti, / e
which descends from
per autorità* che quinci scende, / cotale amor
stamp itself
convien che in me s'imprenti; // chè il bene, in quanto ben, come s'intende, / così accende am-
so much more
ore, e tanto maggio, / quanto più di bontate in sè comprende (25-30)." || [John asks further:] "Ma di' ancor, se tu senti altre corde / tirarti
utter forth
verso lui [Dio], sì che tu suone / con quanti denti questo amor ti morde"§ (49-51). || … Però
tooth-grips
ricominciai: "Tutti quei morsi, / che posso far lo cor volger a Dio, / alla mia caritate son concorsi (55-7); || … "E come a lume acuto si
wakes
dissonna / per lo spirto visivo che ricorre /
gown
allo splendor che va di gonna in gonna [i.e. the various coats of the eyes] (70-2), // e lo sveglia-to



confounds what he sees undiscerning
Ciò che vede abborre, / sì nescia è la sua subita
until reflection comes to help
vigilia, / fin che l'estimativa nol soccorre; // Così
scale dispel
degli occhi miei ogni quisquilia / fugò Beatrice col
glow
raggio de' suoi, / che rifulgean da più de mille
miles
milia; ✱ (70-8) // [When his sight is restored to him,
Dante is surprised to see a 4th light (un quarto
lume — 81) present with them & is told that within those
rays (dentro da quei rai — 82) is Adam (l'anima
power
prima, / che la prima virtù creasse mai — 83-4).
silently
Dante implores:] e cominciai: "O pomo, che mat-
to whom
uro / solo prodotto fosti, o padre antico, / a cui
every bride is at once a daughter & a daughter-in-law
ciascuna sposa è figlia e nuro, // devoto,
as devoutly as I can
quanto posso, a te supplico / perché mi parli: tu
to hear thee sooner I say not
vedi mia voglia, / e, per udirti tosto, non dico."
sways so
// Tal volta un animal coperto broglia, / sì che
that its impulse must be apparent, since what envel-
l'affetto convien che si paia / per lo seguir che
ops it follows its movements
face a lui l'invoglia; // e similmente l'anima
primaia / mi facea trasparer per la coperta /
quant'ella a compiacermi venìr gaia (97-102) //

[Adam answers Dante's unspoken questions as to chronology, the language of Eden (l'idioma
I used composed
ch'usai e ch'io fei 114), etc.]: "Or, figliuol
tra
mio, non il gustar del legno / fu per sè la cagion di tanto esilio, / ma solamente il trapassar del segno [i.e. no breach of a direct command of God can be regarded as trivial; thus the eating of the fruit, in itself a peccadillo, becomes a heinous offence. Anselm: "Wert thou to find thyself in the presence of God & were one to say to thee, 'Look this way,' & God counterwise, 'I would by no means have thee look that way,' search thou in thy heart what there is amongst all things that are, for which thou shouldst cast that glance, counter to the will of God." Anselm's interlocutor declares that he would not do it to save the whole creation, no, not to save many creations, did such exist] (115-7). || ... La lingua ch'io parlai fu tutta spenta / innanzi assai ch'all'
never to be completed
opra inconsummabile / fosse la gente di Nembrot
Nimrod

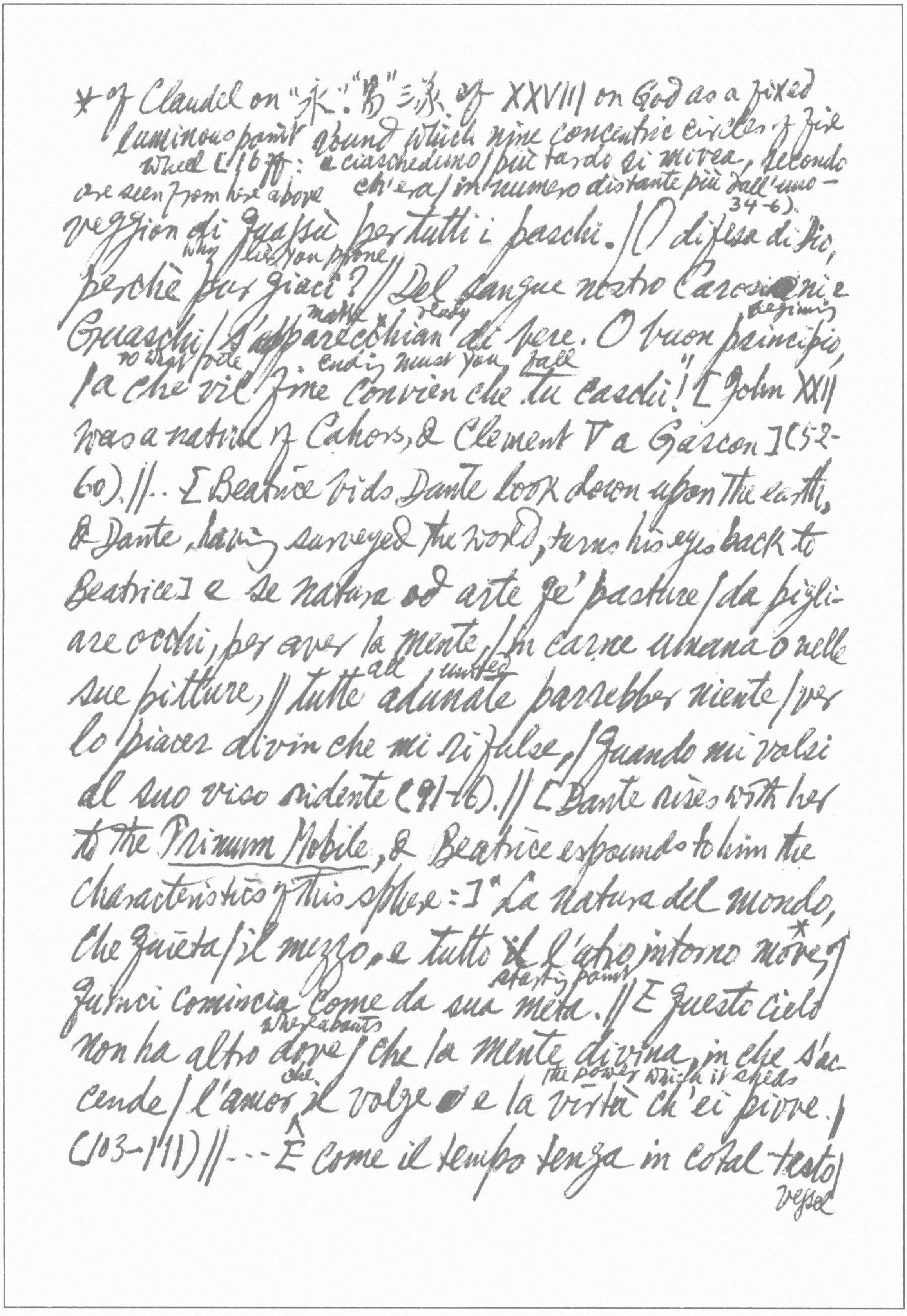


attenta [Contrast De Vulg. Eloq., I. 6:38-61] (124-6):
speak in
∴ Opera naturale è ch'uom favella; / ma, così
This way or that
e così, natura lascia / poi fare a voi secondo
as seems best to you
che v'abbella (130-2). // ∴ Nel monte, che si
leva più dall'onda, / fu'io, con vita pura, e
disgraced
disonesta, / dalla prim'ora a quella che seconda, //
when the sun / changes quadrant. next on, the 6th hour
come il sol muta quadra, l'ora sesta
[The life in Paradise, therefore, only endured 6 hours,
or something over] (139-149) /

CANTO XXVII

all Paradise sang the strain "Glory to the Father" etc.
"Al Padre, al Figlio, allo Spirito Santo" / cominciò "Gloria" tutto il Paradiso, / sì che m'inebbriava il dolce
canto. // Ciò ch'io vedeva, mi sembiava un riso / dell'
universo; / perchè mia ebbrezza / entrava per l'udire / e per lo viso. // O gioia! o ineffabile allegrezza!
/ O vita intera d'amore e di pace! / O senza brama
wealth secure that has no longing
sicura ricchezza! // Dinanzi agli occhi miei le
torches / enkindled
quattro face / stavano accese, e quella che pria
venne / incominciò a farsi più vivace; // e tal

nella (sua sembianza) divenne, / qual diverrebbe
if he & Mars were birds & exchanged their feathers
Giove, s'egli e Marte / fossero augelli, e cambiass-
ersi penne. [i.e. changed from white to red; the light
of Peter glows red — as is made clear in what follows —
with indignation when he starts denouncing Pope Boni
the opposing sun
-face VIII] (1-15).|| Di quel color, che per lo sole avv-
paints a cloud morning
erso / nube dipinge da sera e da mane, / vid'io
allora tutto il ciel cosperso: || e, come donna
remains
onesta, che permane / di sè sicura, e, per l'altrui
though only hearing it feels shy
fallanza, / pure ascoltando, timida si fane, //
Così Beatrice trasmutò sembianza; ||..[i.e. all
heaven is suffused with red glow & Beatrice's cheek
flushes as at a tale of shame] (28-34)...[Peter pur-
sues his denunciation of Popery] "Non fu la ~~sop~~ sposa
reared on
di Cristo allevata / del sangue mio, di Lin, di quel
to be used for gain
di Cleto, / per essere ad acquisto d'oro usata [40-2];
used upon the seal to seal
|| .. Nè ch'io fossi figura di sigillo / ai privilegi
& lying privileges at which I often blush & shoot forth
venduti e mendaci, / ond'io sovente arrosso e
flame
disfavillo. || In vesta di pastor lupi rapaci / si



* of Claudel on "永" "易" 三家 of XXVIII on God as a fixed
luminous point around which nine concentric circles of fire
wheel (16 ff): e ciascheduno / più tardo si movea, secondo
are seen from here above ch'era / in numero distante più dall'uno —
34-6).
veggion di quassù per tutti i paschi. // O difesa di Dio,
why lie you prone
perchè pur giaci? // Del sangue nostro Caorsini e
make ready beginning
Guaschi / s'apparecchian di bere. O buon principio,
to what vile ending must you fall
a che vil fine convien che tu caschi! [John XXII
was a native of Cahors, & Clement V a Gascon] (52-
60). // .. [Beatrice bids Dante look down upon the earth,
& Dante, having surveyed the world, turns his eyes back to
Beatrice] e se natura od arte fe' pasture / da pigli-
are occhi, per aver la mente, / in carne umana o nelle
all united
sue pitture, // tutte adunate parrebber niente / ver
lo piacer divin che mi rifulse, / quando mi volsi
al suo viso ridente (91-6). // [Dante rises with her
to the Primum Mobile, & Beatrice expounds to him the
characteristics of this sphere:] "La natura del mondo,
che quieta / il mezzo, e tutto l'altro intorno move, *
starting point
quinci comincia come da sua meta. // E questo cielo
whereabouts
non ha altro dove / che la mente divina, in che s'ac-
che the power which it sheds
cende / l'amor il volge e la virtù ch'ei piove. /
(103-111) // ... E come il tempo tenga in cotal testo /
vessel

le sue radici e negli altri le fronde, / … (118-9) || [She
laments degeneracy on the besotted earth] Ben fiorisce
~~xy~~ negli uomini il volere; / ma la pioggia continua
cankered tubers true plums
converte / in bozzacchioni le susine vere. || Fede
children
ed innocenza son reperte / solo nei parvoletti;
poi ciascuna / pria fugge che le guance sien
a lisping child
coperte. X (124-9) || … e tal, balbuziendo, ama
ed ascolta / la madre sua, che, con loquela
intera, / disira poi di vederla sepolta. || Così
the white skin blackens
si fa la pelle bianca nera, / nel primo aspetto,
della bella figlia / di quei ch'apporta mane e
lascia sera [A difficult & disputed passage. The
last can only mean the Sun; & since the Sun "quegli
ch'è padre d'ogni mortal vita" (XXII.116) (Cf. De Monar-
chia, I.9:6-7 on man being "begotten by man & by the Sun),
his "fair daughter" refers to Humanity] (133-8). || Tu,
perchè non ti facci maraviglia, / pensa che in terra
non è chi governi; / onde si svia l'umana
famiglia. X (139-141) || [But all will be well] e vero

* cf XXVI. 51 & 56 on the biting teeth of Beatrice's eyes.

will follow
"frutto verrà dopo il fiore" (148).

CANTO XXVIII

[Dante is suddenly aware of the reflection in Beatrice's
eyes which is not in his sight or thought] ¶ Come in
taper
lo specchio fiamma di doppiero / vede colui che se
enkindles behind him
n'alluma retro, / prima che l'abbia in vista o
in pensiero, // e sè rivolge, per veder se il vetro /
gli dice il vero, e vede ch'ei s'accorda / con
song-words measure
esso, come nota con suo metro; // Così la mia
memoria si ricorda / ch'io feci, riguardando nei
noose *
begli occhi, / onde a pigliarmi fece Amor la corda;
my eyes
// e com'io mi rivolsi, e furon tocchi / li miei da
ciò che pare in quel volume, / quandunque nel
suo giro ben s'adocchi, // un punto vidi che
raggiava lume / acuto sì che il viso, ch'egli
flames on
affoca, / chiuder conviensi, per lo forte acume;
ri
// e quale stella par quinci più poca, / parrebbe
luna locata con esso, / come stella con
stella si colloca [i.e. the glory of God. It is a

intensely
luminous point much smaller than the smallest star,
because the Divine Being "has not magnitude & is with-
out parts & indivisible" (Aristotle)] (4-21). // [9
of fire [cerchio d'igne — 25)
concentric circles wheel round the point, i.e the
angelic hierarchies] e quello avea la fiamma
clearest least removed
più sincera, / cui men distava la favilla pura
sinks into its truth
/ credo, però che più di lei s'invera. // La
donna mia, che mi vedeva in cura / forte sos-
peso, disse: "Da quel punto / depende il cielo, e
~~tutto~~ tutta la natura. // Mira quel cerchio
che più gli è congiunto, / e sappi che il suo
movere è sì tosto / per l'affocato amore
whereby it is pierced
ond'egli è punto" [cf Aristotle: "Now from such
a principle heaven & earth depend"] (37-45). // Io
Hosanna sung in choir to
sentiva osannar di coro in coro / al punto fisso
where
che li tiene all'ubi, / e terrà sempre, nel qual
sempre foro (94-6). // [Beatrice explains the three
hierarchies & nine orders of the Angels, as Dionysius
had set them forth.] "Ma Gregorio da lui poi si
Dionysius

divise; / onde, sì tosto come l'occhio aperse / in
questo ciel, di sè medesmo rise" (133-5).

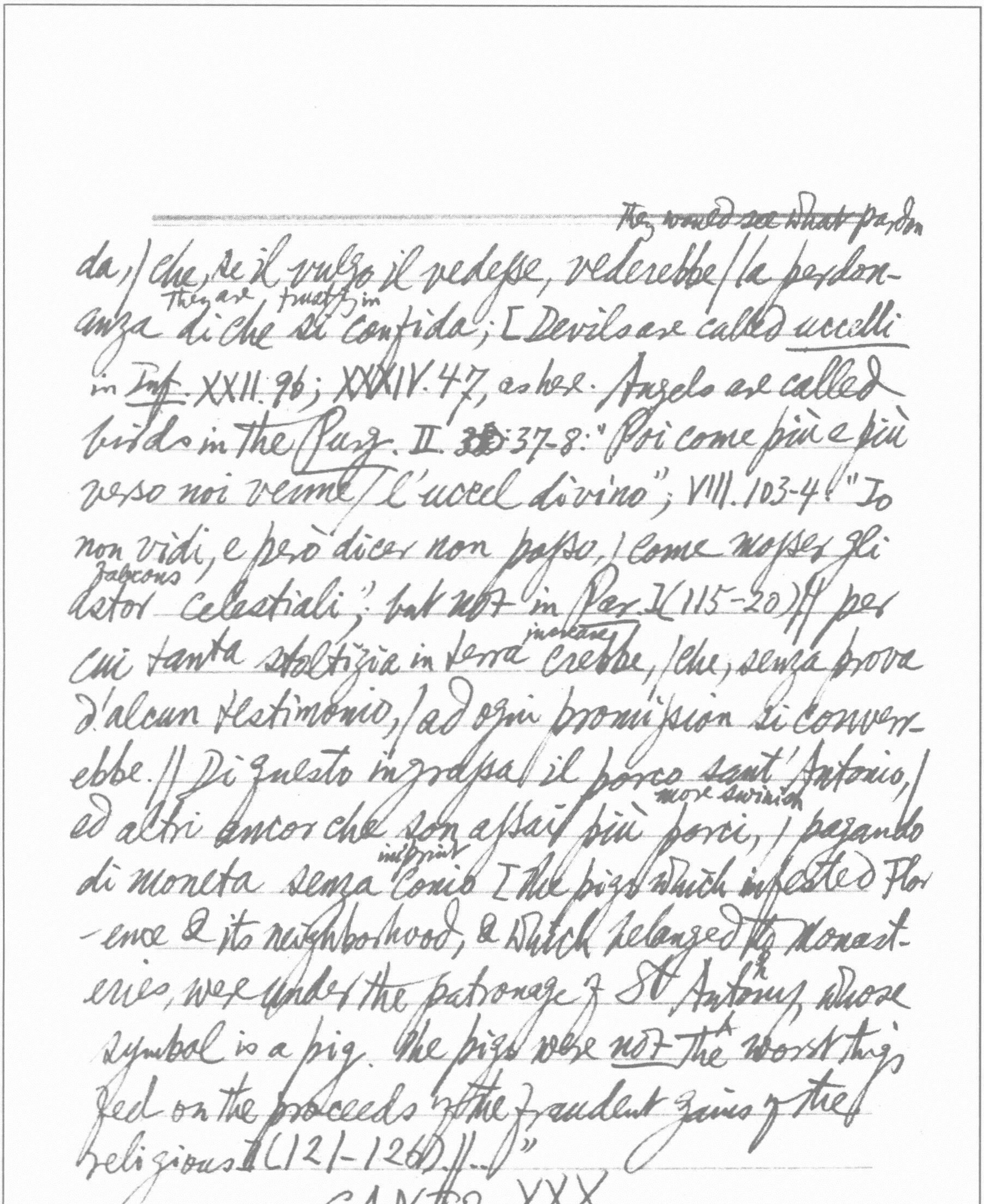
you should
"E dei saper che tutti hanno diletto / quanto la sua
is stilled
veduta si profonda / nel vero, in che si queta
ogni intelletto. // Quinci si può veder come si
fonda / l'esser beato nell'atto che vede, / non
in quel ch'ama, che poscia seconda" [i.e. Love
is not the foundation but the consequence of knowledge.
Aquinas: "The knowledge of what is beneath us exceeds
the love thereof; but the love of what is above us, &
especially of God, excells the knowledge of the same"]
(106-111). // ...

CANTO XXIX

[Beatrice gazes upon that point of light wherein every there
is here & every then is now:] Tanto, col volto di riso
dipinto, / si tacque Beatrice, riguardando / fiso nel
punto che m'aveva vinto. // Poi cominciò: "Io dico,
non domando / quel che tu vuoli udir, perch'io l'
ho visto / dove s'appunta ogni ubi ed ogni quando.

* Cf infra, 136-8: La prima luce, che tutta la raia, /
per tanti modi in essa si recepe, / quanti son
gli splendori a che s'appaia. i.e. la natura
i.e. the angels

Non per aver a sè di bene acquisto, / ch'esser non
può, ma perchè suo splendore / potesse, risplenden-
I am
-do, dir: / Subsisto. [Dante is careful in the use of
splendor for reflected, not direct, light; see Epist. ad
Can. Grand., §§ 20-3, & Conv. III. 14: *29-50. This
passage therefore means, not the manifestation of his
own glory as God's motive in creation, but the confer-
ring of the sense of existence upon his creatures. Cf VII.
64-6] (7-15) // ... [Beatrice denounces the erroneous
teachings by which the faithful are deluded about
to make a show
the nature of the angels] Per apparer ciascun
s'ingegna, e face / sue invenzioni, e quelle son
handled
trascorse / dai predicanti, e il Vangelio si tace
when Christ suff-
un dice che la luna si ritorse / nella Passion
ered
di Cristo e s'interpose, / per che il lume del sol
giù non si porse; (94-99) // ... Ora si va con
jests grimaces
motti e con iscede / a predicare, e pur che
the hood inflates
ben si rida, / gonfia il cappuccio, e più non
si richiede. // Ma tale uccel nel becchetto s'anni-
hood tail



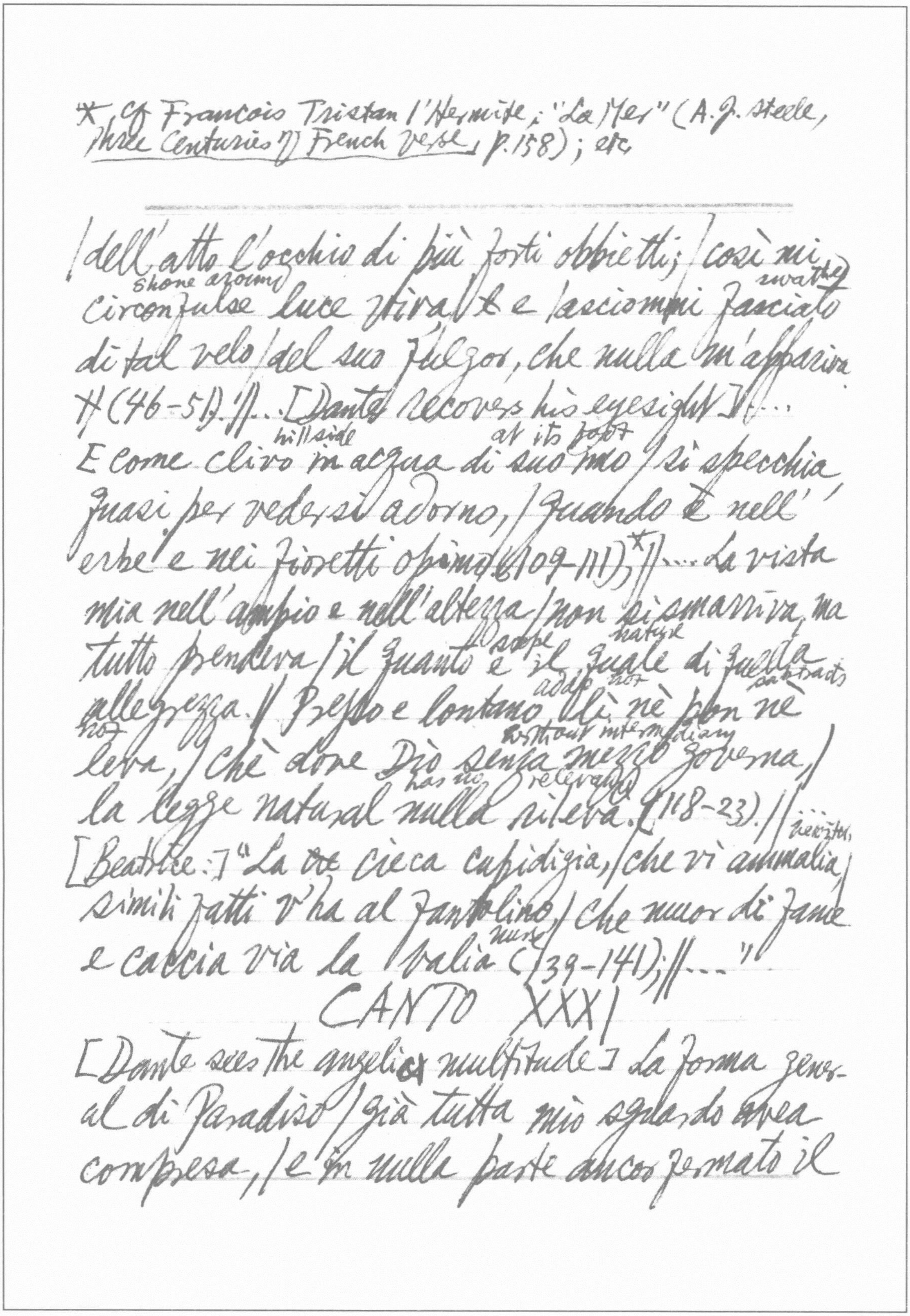
They ~~would see what~~ pardon

da, / che, se il vulgo il vedesse, vederebbe / la perdonanza They are di che trusting in si confida; [Devils are called uccelli in Inf. XXII. 96; XXXIV. 47, as here. Angels are called birds in the Purg. II. ~~38~~ 37-8: "Poi come più e più verso noi venne / l'uccel divino"; VIII. 103-4: "Io non vidi, e però dicer non posso, / come mosser gli falcons astor celestiali": but not in Par.] (115-20) // per cui tanta stoltizia in terra increase crebbe, / che, senza prova d'alcun testimonio, / ad ogni promission si converrebbe. // Di questo ingrassa il porco sant' Antonio, / ed altri ancor che son assai more swinish più porci, / pagando di moneta senza imprint conio [The pigs which infested Florence & its neighborhood, & which belonged to monasteries, were under the patronage of St Antony whose symbol is a pig. The pigs were not the worst things fed on the proceeds of the fraudulent gains of the religious] (121-126) //...]"

CANTO XXX

[The transcendant beauty of Beatrice is beyond Dante's

power of praise] La bellezza ch'io vidi si trasmoda /
non pur di là da noi, ma certo io credo / che solo
at this pass
il suo fattor tutta la goda. // Da questo passo
I yield myself vanquished more than any comic
vinto mi concedo, / più che giammai da punto
or tragic poet, by overborne by the thrust of his theme
di suo tema / soprato fosse comico o tragedo. //
as the sun in sight which the most trembles, so
Chè, come sole in viso che più trema, / così lo
sheers my memory of
rimembrar del dolce riso / la mente mia di sè
its very self
medesma ~~scema~~ scema. // Dal primo giorno ch'
io vidi il suo viso / in questa vista, infino a
my song has never been
questa vista, / non m'è il seguire al seguire
cut off from the track
al mio cantar preciso; // Ma or convien che
mio seguir desista / più retro a sua bellezza, poe-
at his utmost reach
-tando, come all'ultimo suo ciascuno artista.
(19-33). // [Beatrice:] ... "Noi semo usciti fuore /
del maggior corpo al ciel, ch'è pura luce; //
luce intellettual piena d'amore, / amor di vero
ben pien di letizia, / letizia che transcende
sweetness
ogni dolzore. // ...!" (38-45). Come subito lam-
lightning
po che discetti / gli spiriti visivi, sì che priva
shatter



* Cf François Tristan l'Hermite, "La Mer" (A. J. Steele, *Three Centuries of French Verse*, p. 158); etc

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|dell'atto l'occhio di più forti obbietti; | così mi
shone around   swathe
circonfulse luce viva, | * e lasciommi fasciato
di tal velo | del suo fulgor, che nulla m'appariva
‡ (46-51). || ... [Dante recovers his eyesight.] || ...
hillside   at its foot
E come clivo in acqua di suo imo | si specchia
quasi per vedersi adorno, | quando è nell'
erbe e nei fioretti opimo (109-111);* || ... La vista
mia nell'ampio e nell'altezza | non si smarriva, ma
scope   nature
tutto prendeva | il quanto e il quale di quella
adds not   subtracts
allegrezza. || Presso e lontano lì, nè pon nè
not   without intermediary
leva, | chè dove Dio senza mezzo governa, |
has no relevance   bewitches
la legge natural nulla rileva. (118-23). || ...
[Beatrice:] "La ~~ve~~ cieca cupidigia, | che vi ammalia, |
simili fatti v'ha al fantolino, | che muor di fame
nurse
e caccia via la balia (139-141); || ..."

CANTO XXXI

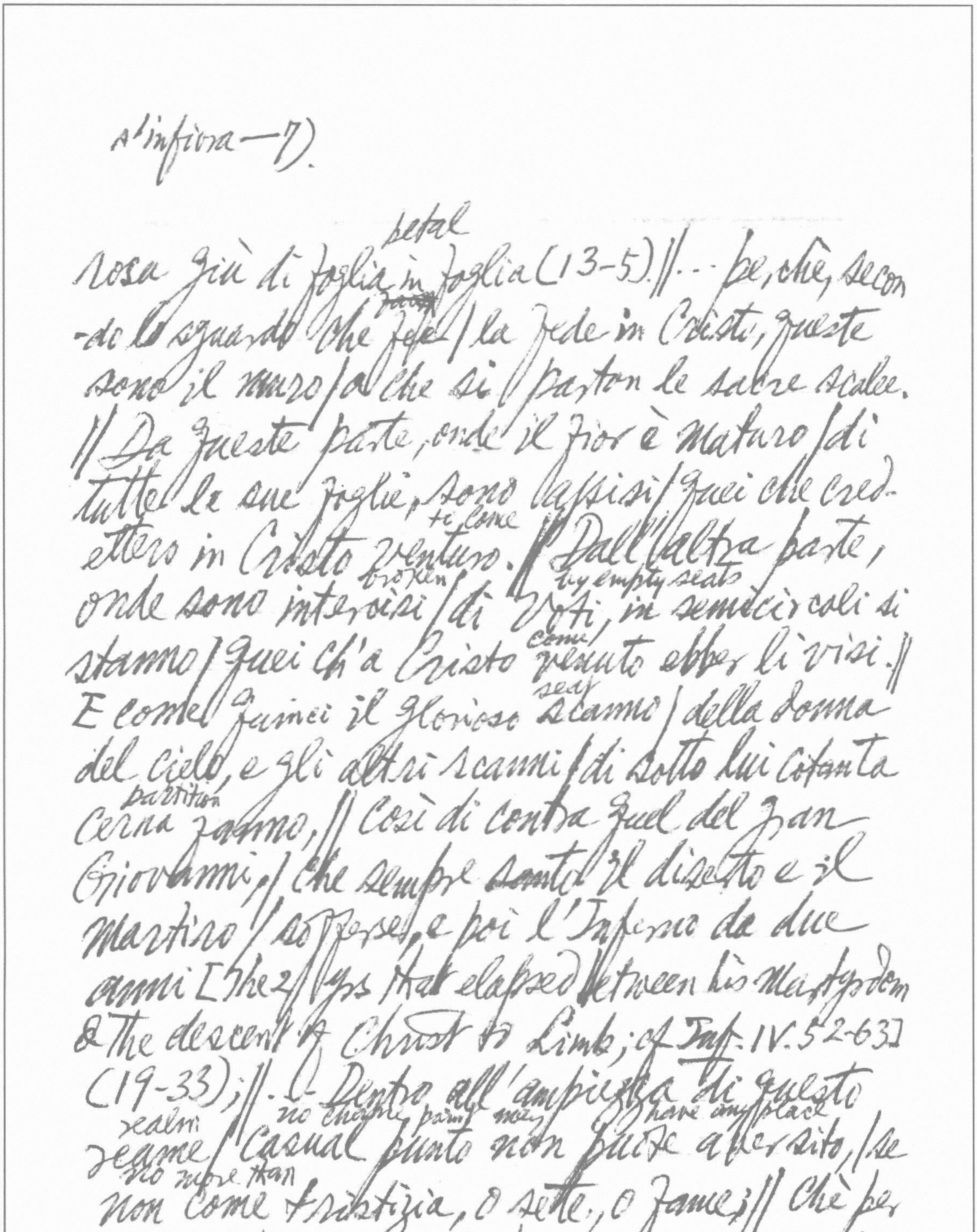
[Dante sees the angelic multitude] La forma general di Paradiso | già tutto mio sguardo avea
compresa, | e 'n nulla parte ancor fermato il

* cf XXXI. 1-12 on the ~~angels~~ souls of the redeemed, rank,
above, ~~like~~ the petals of a White Rose, while the angels fly
between them & God like bees (* In forma dunque di)
viso; // e volgeami con voglia riaccesa / per domandar
la mia donna di cose / di chi la mente mia era
I intend one thing
sospesa. // Uno intendea, ed altro mi rispose; / Credea
old man, i.e. Bernard
veder Beatrice, e vidi un sene / vestito con le
genti gloriose. (52-63). // S. Bernard has come at
Beatrice's request to bring Dante to the goal of his desi-
re. At Bernard's prompting, Dante directs his eyes
upwards & sees the glory of Mary. S. E s'io avessi
speech as much wealth
in dir tanta divizia, / quanto ad imaginar, non
I would not dare
ardirei / lo minimo tentar di sua delizia (136
-8).

CANTO XXXII

S. Bernard indicates to Dante: cleaving the rose* down
-wards into two halves run the lines that divide
those who looked forward to Christ about to come
(starting with Mary) from those who looked back upon
him after he had come (beginning with John Baptist)
"Puoi tu veder così di soglia in soglia / giù di-
gradar, com'io ch'a proprio nome / vo per la
descend

* candida rosa / mi si mostrava la milizia
santa — 1-2; Sì come schiera d'api, che



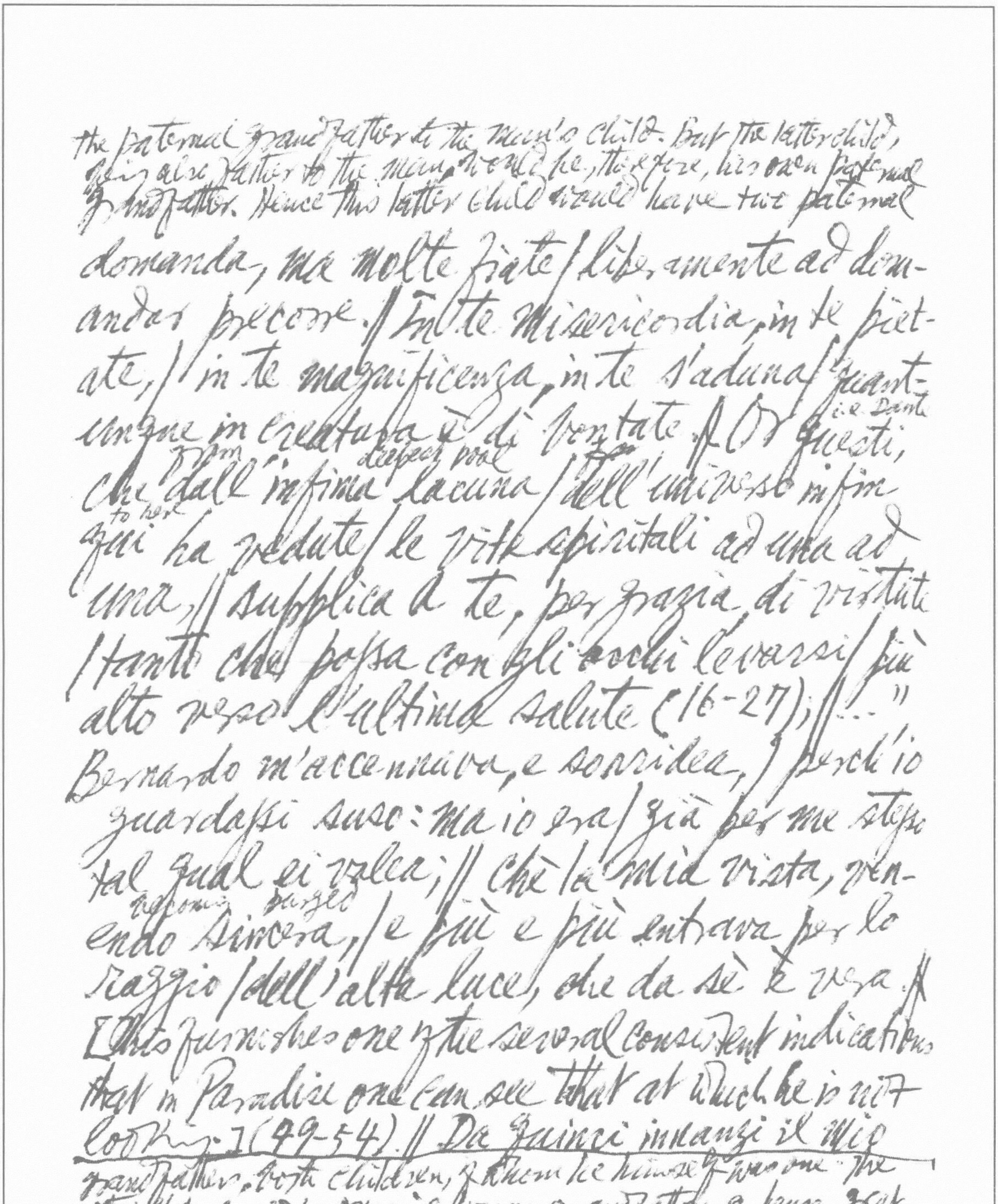
s'infiora — 7).

petal
rosa giù di foglia in foglia (13-5). || . . . fe, chè, secon
made
-do lo sguardo che fée | la fede in Cristo, queste
sono il muro | a che si | parton le sacre scalee.
|| Da queste parte, onde il fior è maturo | di
tutte le sue foglie, sono assisi | quei che cred-
to come
ettero in Cristo venturo. || Dall'altra parte,
broken by empty seats
onde sono intercisi | di vòti, i semicircoli si
come
stanno | quei ch'a Cristo venuto ebber li visi. ||
seat
E come quinci il glorioso scanno | della donna
del cielo, e gli altri scanni | di sotto lui cotanta
partition
cerna fanno, || così di contra quel del gran
Giovanni, | che sempre santo il diserto e il
martiro | sofferse, e poi l'Inferno da due
anni [the 2 yrs that elapsed between his martyrdom
& the descent of Christ to Limb; cf *Inf.* IV. 52-63]
(19-33); || . . . Dentro all'ampiezza di questo
realm no chance point may have any place
regno | casual punto non puote aver sito, | se
no more than
non come tristizia, o sete, o fame; || Chè per
eterna legge è stabilito | quantunque vedi, sì
whatever you see

* cf Eng. idiom "hand and or in glove". (參管錐編
** cf Wordsworth: "The child is the Father of the Man" (My 839
heart leaps up when I behold). And the reductio
che giustamente / ci si risponde dall'anello al dito
[i.e. the correspondence between the thing fitting or
the grace that is given, & the thing fitted, or the grace
that would be appropriate, is as exact as that
between the finger & the ring] (52-4)* //..."
[Dante looks upon the great denizens of heaven]...
left of Mary
Colui che da sinistra le s'aggiusta, / è il
i.e. Adam audacious
padre, per lo cui ardito gusto / l'umana specie
tanto amaro gusta (121-3) //

CANTO XXXIII

[Bernard's Prayer to Mary] "Vergine madre,
daughter of thy own son **
figlia del tuo figlio, // umile ed alta più
goal
che creatura, / termine fisso d'eterno consiglio,
You who so ennobled human
// tu se' colei, che l'umana natura / nobilit
nature
-asti sì che il suo Fattore / non disdegnò di
farsi sua fattura. // Nel ventre tuo si rac-
rekindled
cese l'amore, / per lo cui caldo nell'eterna
pace / così è / germinato questo fiore (1-9) //
... La tua benignità non pur soccorre /a ~~chi~~ chi
ad absurdum of the line by taking it literally: "Suppose
the child is a girl, what then?" — If so, the child would be



the paternal grandfather of the man's child. But the latter child, being also father to the man, would be, therefore, his own paternal grandfather. Hence this latter child would have two paternal

domanda, ma molte fiate / liberamente ad dom-
andar precorre. // In te misericordia, in te piet-
ate, // in te magnificenza, in te s'aduna / quant-
i.e. Dante
unque in creatura è di bontate. // Or questi,
from deepest pool
che dall'infima lacuna / dell'universo infin
to here
qui ha vedute / le vite spiritali ad una ad
una, // supplica a te, per grazia di virtute
/ tanto che possa con gli occhi levarsi / più
alto verso l'ultima salute (16-27); // ..."
Bernardo m'accennava, e sorridea, / perch'io
guardassi suso: ma io era / già per me stesso
tal qual ei volea; // Chè la mia vista, ven-
becoming purged
endo sincera, / e più e più entrava per lo
raggio / dell'alta luce, che da sè è vera. //
[This furnishes one of the several consistent indications
that in Paradise one can see that at which he is not
looking.] (49-54). // Da quinci innanzi il mio

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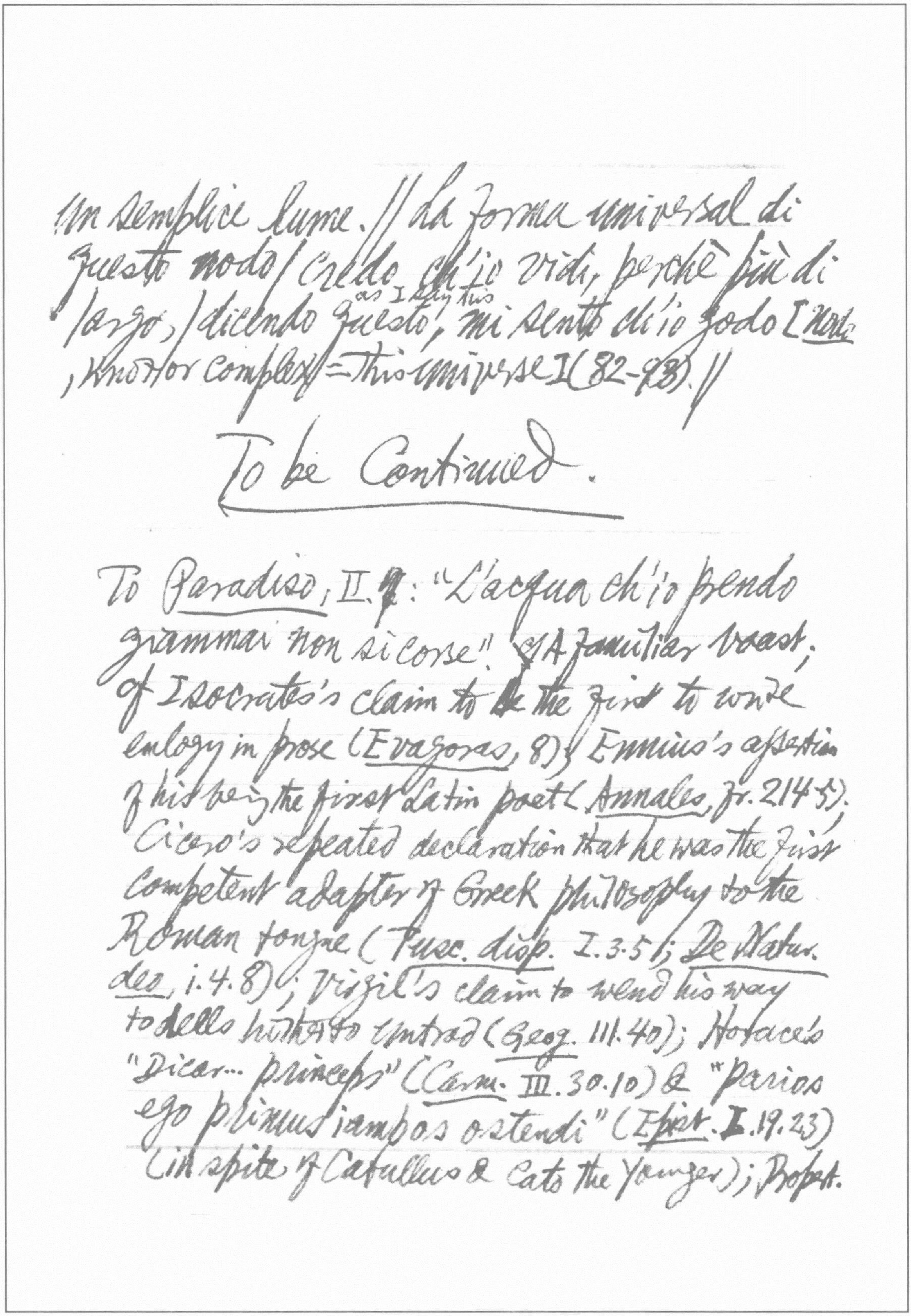
grandfather, both children, of whom he himself was one. The other child would be likewise his own grandfather, & hence great-great-grandfather to the before-mentioned child. But these two children were each father of the man, a state of affairs which can be accounted for only on the ground that one of them was a step father, i.e. they both married the same woman, etc.

* misprinted "chè"

veder fu greater maggio / che il parlo nostro ch'a tal vista cede, / e cede la memoria a tanto oltraggio. // Qual è colui che somniando vede, / * Chè dopo il sogno la passione impressa / rimane, e l'altro alla mente non riede; // Cotal son io, chè quasi tutta ceases cessa / mia visione, ed ancor distilla / nel cor lo dolce che nacque da essa. // Così la neve al sol si disigilla, / così al vento nelle foglie lievi / si perdea la sentenza di Sibilla [The Cumaean Sybil wrote her oracles on leaves, which the wind then scattered in confusion; see *Aeneid*, III. 441 ff & VI. 74 ff.] (55-66). // O abbondante grazia, ond'io presumed presunsi / ficcar lo viso per la luce eterna / tanto che la my sight veduta my consumed, thereon vi consunsi! // Nel suo profondo vidi che s'interna, / legato ~~co~~ con amore in un volume, / ciò che per l'universo si scattered squaderna; // sustanzia ed accidenti, e lor relations costume, / quasi conflati insieme per tal modo, / che ciò ch'io dico è



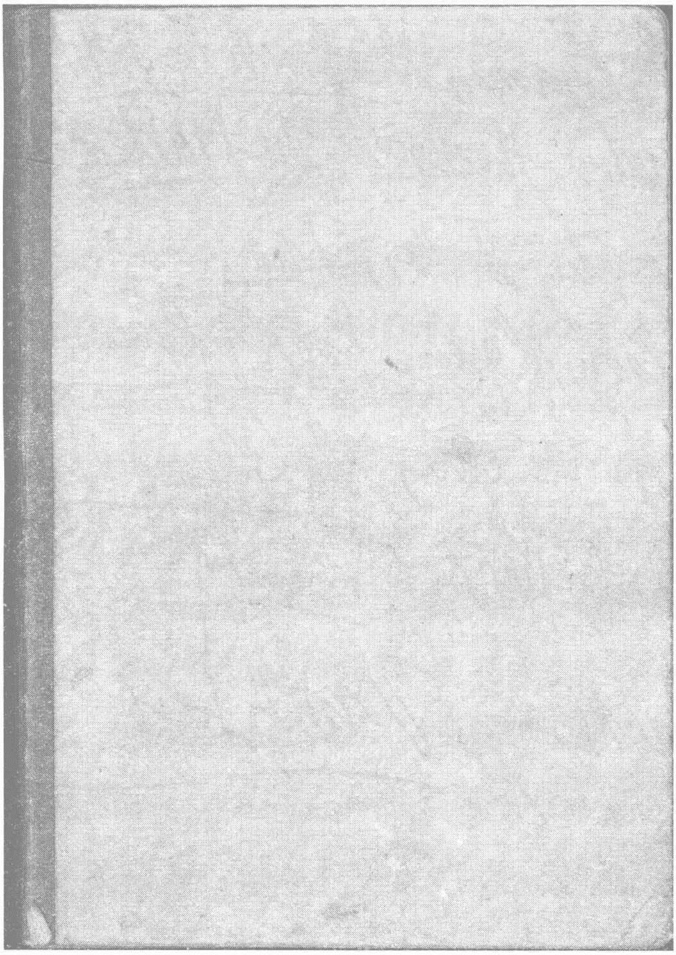
Un semplice lume. // La forma universal di questo modo / credo ch'io vidi, perchè più di largo, / dicendo questo, as I say this, mi sento ch'io godo [Note, knot or complex = this universe] (82-93). //

To be Continued.

To *Paradiso*, II. 7: "L'acqua ch'io prendo giammai non si corse". cf. A familiar boast; of Isocrates's claim to be the first to write eulogy in prose (*Evagoras*, 8); Ennius's assertion of his being the first Latin poet (*Annales*, fr. 214-5); Cicero's repeated declaration that he was the first competent adapter of Greek philosophy to the Roman tongue (*Tusc. disp.* I.3.5; *De Natur. deo.* i.4.8); Virgil's claim to wend his way to dells hitherto untrod (*Geog.* III.40); Horace's "Dicar... princeps" (*Carm.* III.30.10) & "Parios ego primus iambos ostendi" (*Epist.* I.19.23) (in spite of Catullus & Cato the Younger); Propert.

ius's declaration of priority in the field of Roman love elegy; Ariosto's "Cosa non detta in prosa mai, nè in rima"; Milton's "things unattempted yet in prose or rhyme" (*P.L.* I.13-6) & "Never yet was heard in tale or song" (*Comus*, 44); Spenser, *F.Q.* VI, Prol. ii.; J. Hall: "I first adventure: follow me who list / And be the second English satyrist" (*Virgid. Lib.*, Prol.); Rousseau: "Je forme une entreprise qui n'eut jamais d'exemple" (*Conf.* 1st sentence). (D. R. Stewart, *Epochs of Gk & Rom. Biography*, p.33).

No.54



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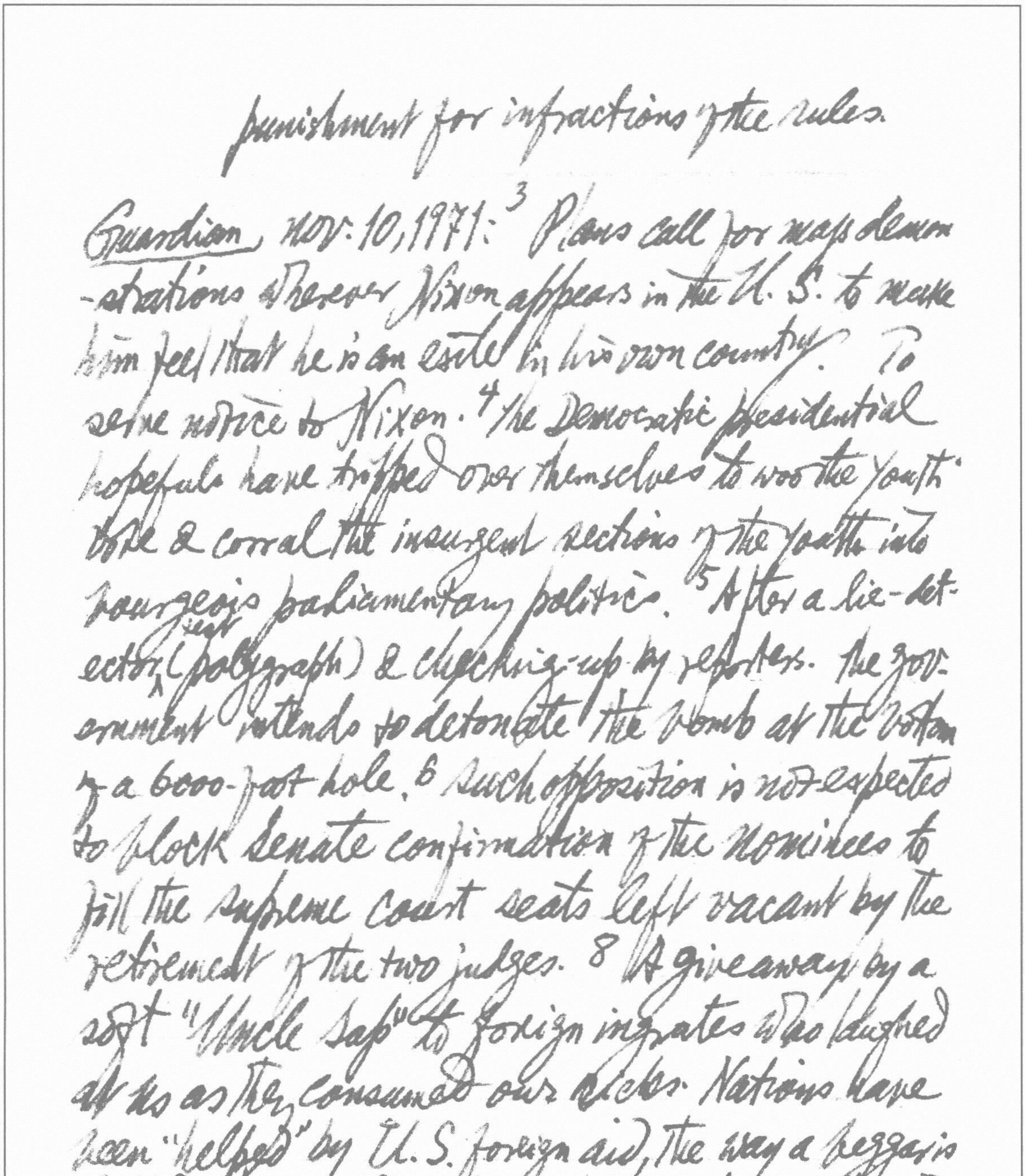
1. *Guardian*, nov. 10, 1971, etc.
2. Dante, *Paradiso*, Inferno (continued from the Notebook starting with *Guardian*, August 4, 1971.
3. John Braine, *Stay with Me Till Morning*
4. Dashiel Hammet, *The Maltese Falcon*
5. Dorothy Baker, *Trio*
6. Nelson Algren, *Book of Lonesome Monsters*
7. D. H. Lawrence, *The Plumed Serpent*.
8. John O'Hara, *Assembly*
9. Thackeray, *Vanity Fair*



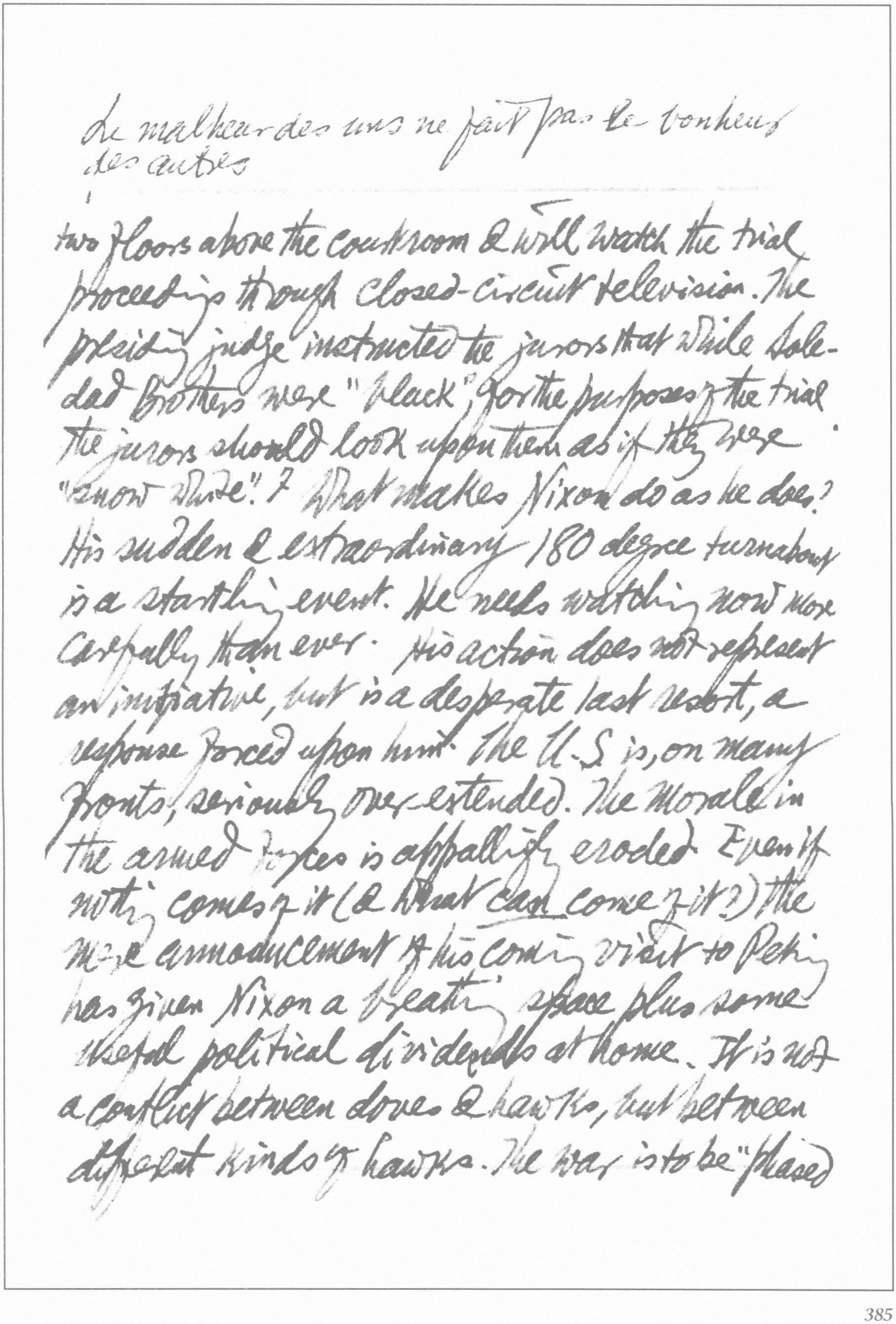
punishment for infractions of the rules.

Guardian Nov. 10, 1971:[3] Plans call for mass demon-strations wherever Nixon appears in the U.S. to make him feel that he is an exile in his own country. To serve notice to Nixon.[4] The Democratic presidential hopefuls have tripped over themselves to woo the youth vote & corral the insurgent sections of the youth into bourgeois parliamentary politics.[5] After a lie-detector test (polygraph) & checking-up by reporters. The government intends to detonate the bomb at the bottom of a 6000-foot hole.[6] Such opposition is not expected to block Senate confirmation of the nominees to fill the supreme court seats left vacant by the retirement of the two judges.[8] A giveaway by a soft "Uncle Sap" to foreign ingrates was laughed at us as they consumed our dollars. Nations have been "helped" by U.S. foreign aid, the way a beggar is helped when tossed a dime. Most of the "aid" could only be spent on American-made goods, thus returning a double profit yield. Politically foreign

Beat it, Kid! You're ruining our image! + letting our side down, make us lose face

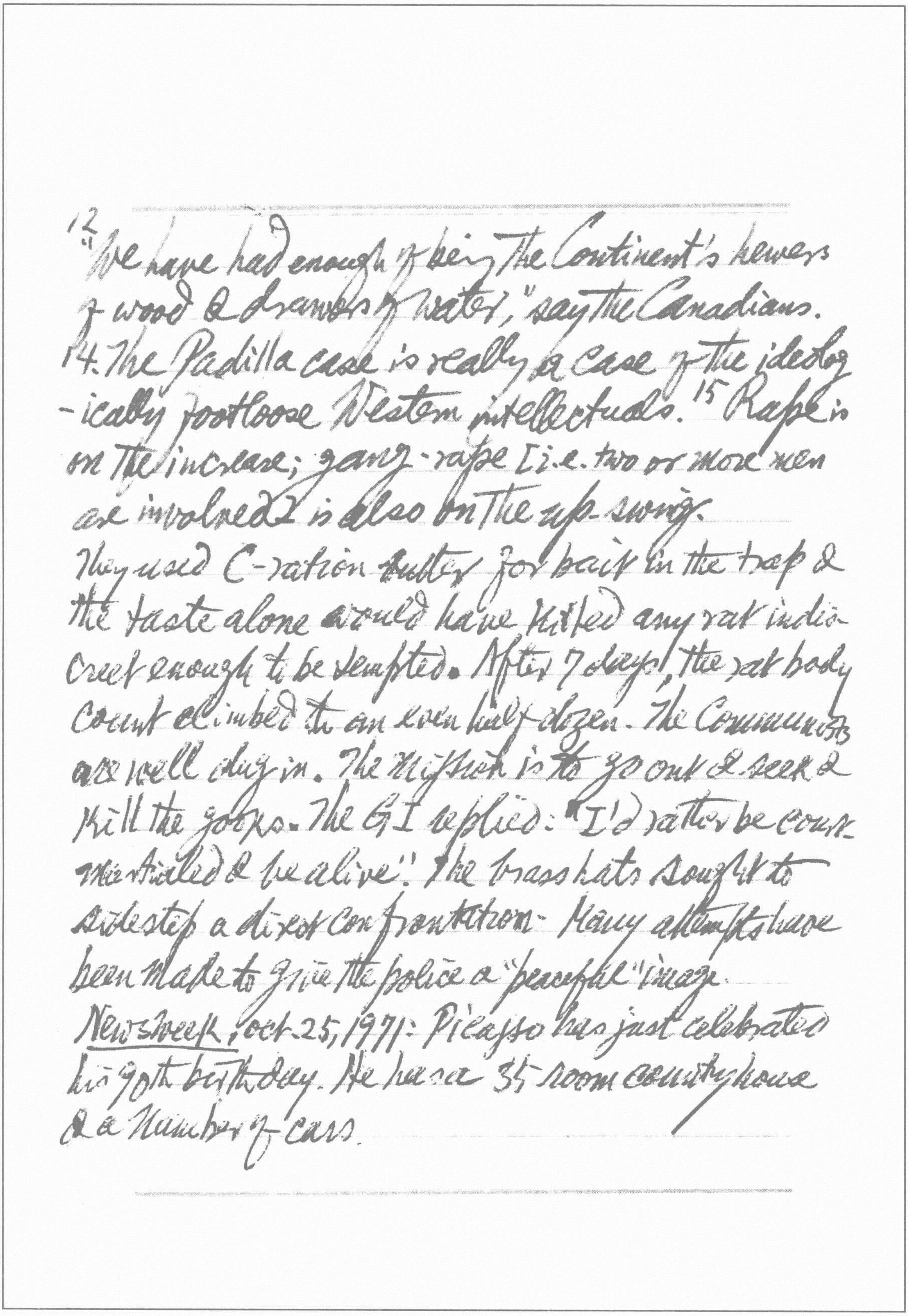
aid has converted dozens of independent states into vassals of the U.S. government & client dictatorships. A strong desire to kick the world in the teeth just to show it who's the boss. A gigantic bear. Tania, excerpts from the diary of the mysterious guerrilla heroine who fought & died with Che Guevara in Bolivia, ed. by Marta Rojas & Mirta Rodríguez Calderón! 16 Chiao Kuan-Hua had lost a bet with the Norwegian ambassador to China, who was betting on a Chinese victory. Nixon complained about "the shocking demonstration of undisguised glee among some of the delegates following the vote".

Guardian, nov. 17, 1971: 1. "Nixon is not "winding down the war". These actions serve notice to him that the anti-war activists are always waiting in the wings. A virtual press blackout on the events. 2. The jurors will be stationed in a room



Le malheur des uns ne fait pas le bonheur des autres

two floors above the courtroom & will watch the trial proceedings through closed-circuit television. The presiding judge instructed the jurors that while Soledad Brothers were "black", for the purposes of the trial the jurors should look upon them as if they were "snow white". 7 What makes Nixon do as he does? His sudden & extraordinary 180 degree turnabout is a startling event. He needs watching now more carefully than ever. His action does not represent an initiative, but is a desperate last resort, a response forced upon him. The U.S is, on many fronts, seriously over-extended. The morale in the armed forces is appallingly eroded. Even if nothing comes of it (& what *can* come of it?) the mere announcement of his coming visit to Peking has given Nixon a breathing space plus some useful political dividends at home. It is not a conflict between doves & hawks, but between different kinds of hawks. The war is to be "phased out" as expeditiously as is practicable. Thus the trip to Peking is both a pretty Nixon gimmicry & a move with some diplomatic edge. But Nixon in Peking will not be meeting his accustomed run of wheelers & dealers. The Chinese have agreed to talk, that is all. They have given away nothing & promised nothing. It is Nixon that needs them; they have little need of anything he can offer.[8] The former Mayday group had trumpeted its "evict Nixon" campaign. The scheme amounts to little more than a smokescreen to drum up support for Tweedle-dum (Democrats) in 1972 instead of Tweedle-dee (Republicans). Logically — for how else does one "evict" the present occupant of the White House? — the only way to defeat the Nixon reaction is by electing a Democrat. "Buying time" or "Winning political space"? The nuclear blast produces an oceanic tidal wave.



12. "We have had enough of being the Continent's hewers of wood & drawers of water," say the Canadians. 14. The Padilla case is really a case of the ideologically footloose Western intellectuals. 15 Rape is on the increase; gang-rape [i.e. two or more men are involved] is also on the up-swing.

They used C-ration butter for bait in the trap & the taste alone would have killed any rat indiscreet enough to be tempted. After 7 days!, the rat body count climbed to an even half dozen. The Communists are well dug in. The Mission is to go out & seek & kill the gooks. The GI replied: "I'd rather be court-martialed & be alive". The brass hats sought to sidestep a direct confrontation. Many attempts have been made to give the police a "peaceful" image.

Newsweek, oct. 25, 1971: Picasso has just celebrated his 90th birthday. He has a 35-room country house & a number of cars.

to abrogate the faction [illegible] austerity diet

Monthly Review, Nov. 1971: 35 Egypt was paralyzed by institutions which systematically prejudiced nationals in favor of foreign elements. Every Egyptian was placed in a position of irremediable inferiority with respect to the foreigners & the fringe group of their Egyptian hangers-on. In 1955 the regime began to project a different image. 87 The drug business has had its most powerful effect in the ideology of "Youth Culture". The hippie movement, as a rejection of the regimentation & mechanization of bourgeois life, had anti-capitalist potential. 88 Mysticism & drug use provided an escape — not only from the alienation of bourgeois life, but from the daily misery of the hip life. "Rotten meat tastes as good as filet mignon when you're stoned on hash." 93 Nations with a high protein diet have a high incidence of cancer

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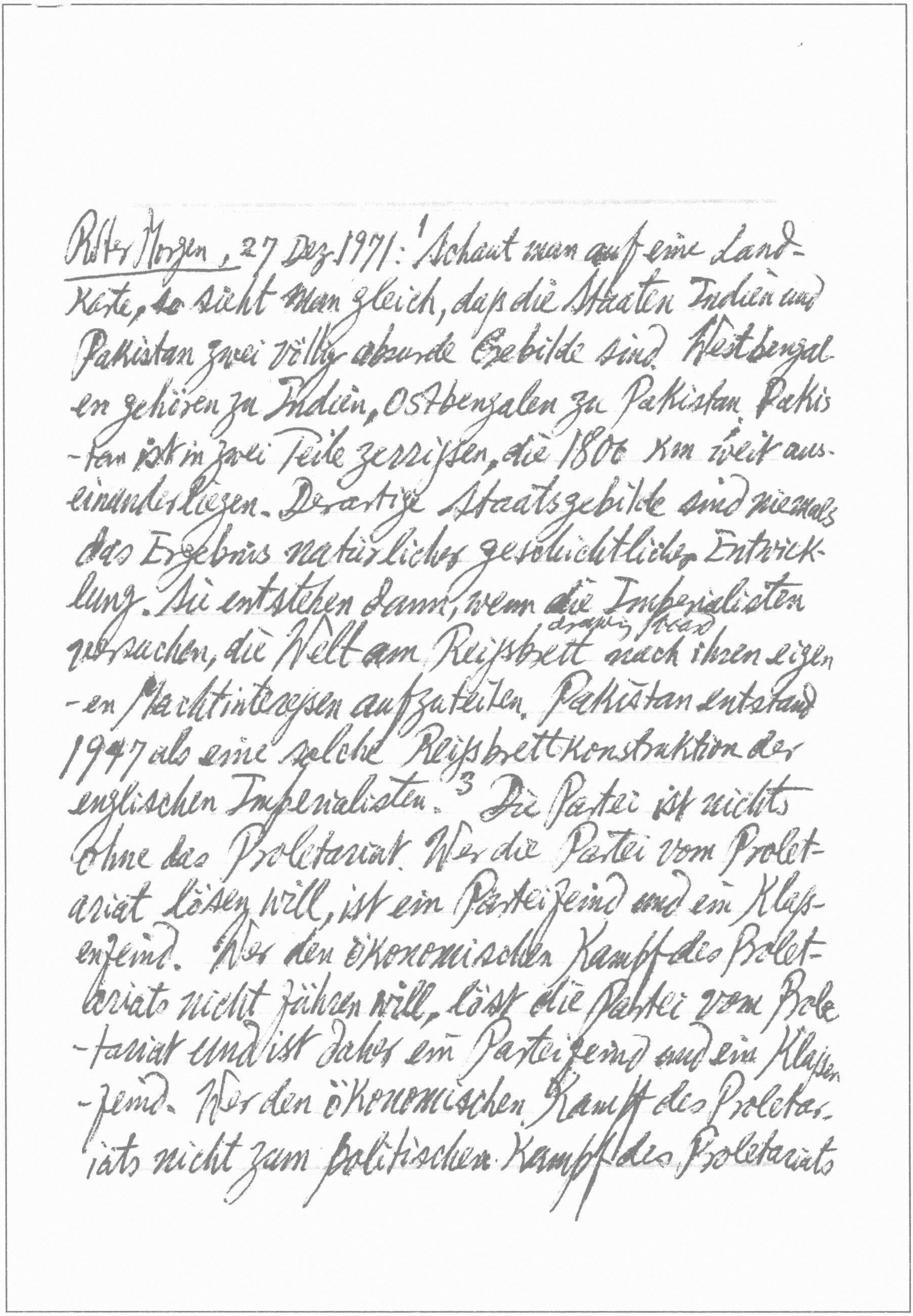
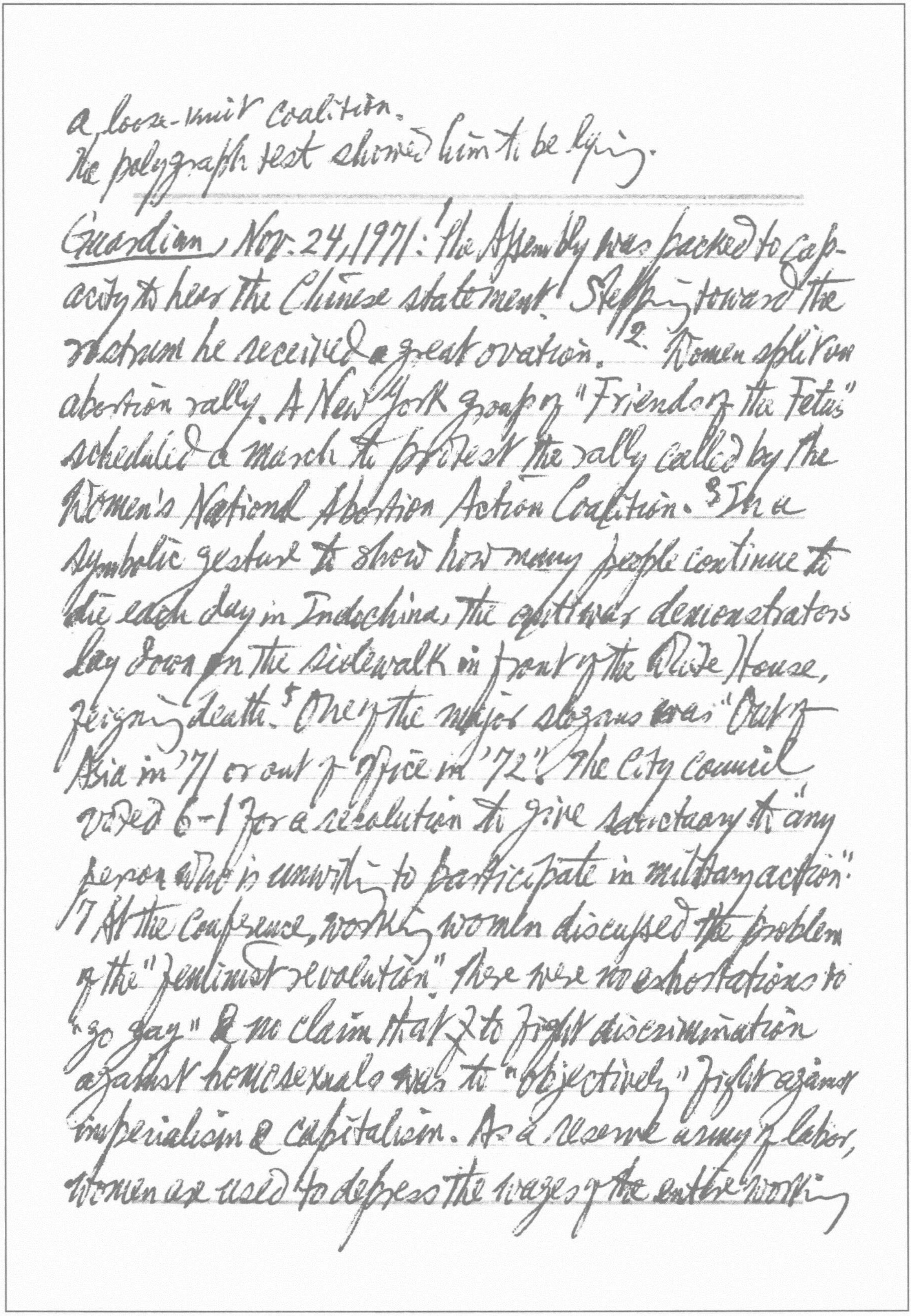
The woman is sold into the bondage of a feudal landlord who abuses her



Roter Morgen, 27 Dez 1971: [1]Schaut man auf eine Landkarte, so sieht man gleich, daß die Staaten Indien und Pakistan zwei völlig abnorme Gebilde sind. Westbengalen gehören zu Indien, Ostbengalen zu Pakistan. Pakistan ist in zwei Teile zerrissen, die 1800 km weit auseinanderliegen. Derartige Staatsgebilde sind niemals das Ergebnis natürlicher geschichtlicher Entwicklung. Sie entstehen dann, wenn die Imperialisten versuchen, die Welt am Reißbrett drawing board nach ihren eigenen Machtinteressen aufzuteilen. Pakistan entstand 1947 als eine solche Reißbrettkonstruktion der englischen Imperialisten. [3] Die Partei ist nichts ohne das Proletariat. Wer die Partei vom Proletariat lösen will, ist ein Parteifeind und ein Klassenfeind. Wer den ökonomischen Kampf des Proletariats nicht führen will, löst die Partei vom Proletariat und ist daher ein Parteifeind und ein Klassenfeind. Wer den ökonomischen Kampf des Proletariats nicht zum politischen Kampf des Proletariats

entwickelt, wer den ökonomischen Kampf nicht mit
dem politischen Kampf verbindet, ist ein Parteifeind
und ein Klassenfeind.' Brecht: "Wer aber ist die
Partei? / Sitzt sie in einem Haus mit Telephonen? /
Sind ihre Gedanken geheim, ihre Entschlüsse un-
bekannt? // Wir sind sie. / Du und ich und ihr —
approach, dress in
wir alle. / In deinem Anzug steckt sie, Genosse,
und denkt in deinem Kopf. / Wo ich wohne, ist
ihr Haus, und wo du angegriffen wirst, da kämpft
sie. // Zeige uns den Weg, den wir gehen sollen, und
wir / werden ihn gehen wie du, aber / Gehe nicht
ohne uns den richtigen Weg. / Ohne uns ist er / Der
Falscheste. / Trenne dich nicht von uns! / Wir
können irren und du kannst recht haben, also /
Trenne dich nicht von uns! // Dass der Kurze
deny
Weg besser ist als der lange, das leugnet keiner. /
Aber wenn ihn einer weiss / Und vermag ihn uns /
nicht zu zeigen, was nützt uns seine Weisheit? /
Sei bei uns weise! / Trenne dich nicht von uns!"



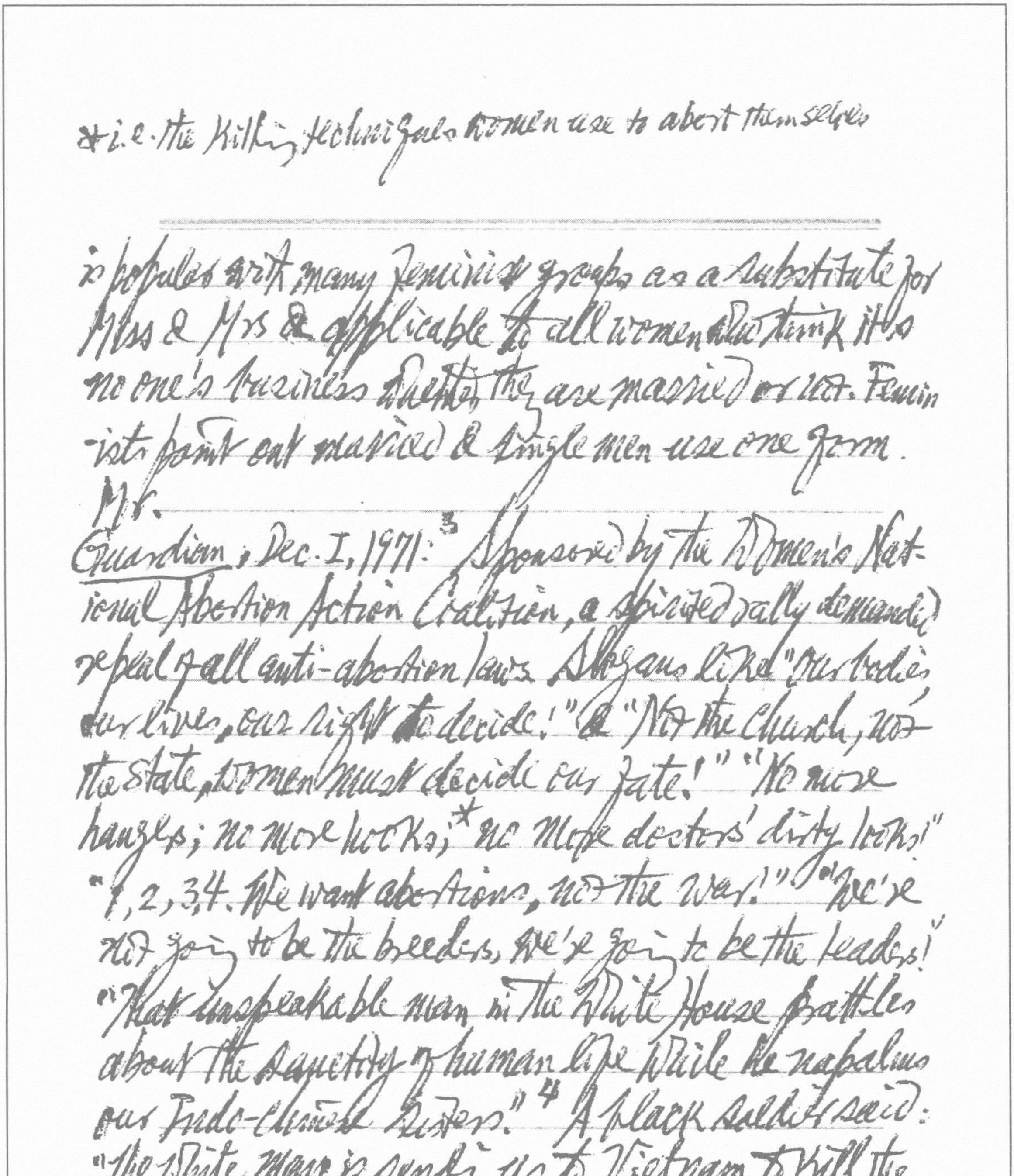
a loose-knit coalition.
the polygraph test showed him to be lying.

Guardian, Nov. 24, 1971: [1] the Assembly was packed to capacity to hear the Chinese statement. Stepping toward the rostrum he received a great ovation. [2] Women split on abortion rally. A New York group of "Friends of the Fetus" scheduled a march to protest the rally called by the Women's National Abortion Action Coalition. [3] In a symbolic gesture to show how many people continue to die each day in Indochina, the antiwar demonstrators lay down on the sidewalk in front of the White House, feigning death. [5] One of the major slogans was "Out of Asia in '71 or out of office in '72". The City council voted 6-1 for a resolution to give sanctuary to "any person who is unwilling to participate in military action". [7] At the Conference, working women discussed the problem of the "feminist revolution". there were no exhortations to "go gay" & no claim that to fight discrimination against homosexuals was to "objectively" fight against imperialism & capitalism. As a reserve army of labor, women are used to depress the wages of the entire working

U.S troop strength in Vietnam is to be 137,000

The Congress cannot be expected to order its own execution.

class. While women have a position in society as a class, and one woman, they also have a distinct position as a sex & Marx did not discuss this. "Our sex is as important as our class background." Women were also critical of most socialist countries, saying that while women for the most part had equality in the labor force, they still had to come home & do another job. 18 It would be a grave error to concentrate on channeling the antiwar movement into the Democratic party's hip pocket in order to "evict" Nixon from the White House next year. 17 A small cast & a minimum of props. 19 The ads of the National Airlines Co. on television & radio show women smiling & saying "Hi! I'm Cheryl [or another name]. I'm an airplane. Fly me." It has also painted women's names on the planes. Men had made "suggestive" remarks to the National Airlines waitresses, who are now asking the company to cancel the ads. The company has even begun to require the waitresses to wear badges reading "Fly me". MS (pronounced MIZ or MISS



*i.e. the killing techniques women use to abort themselves

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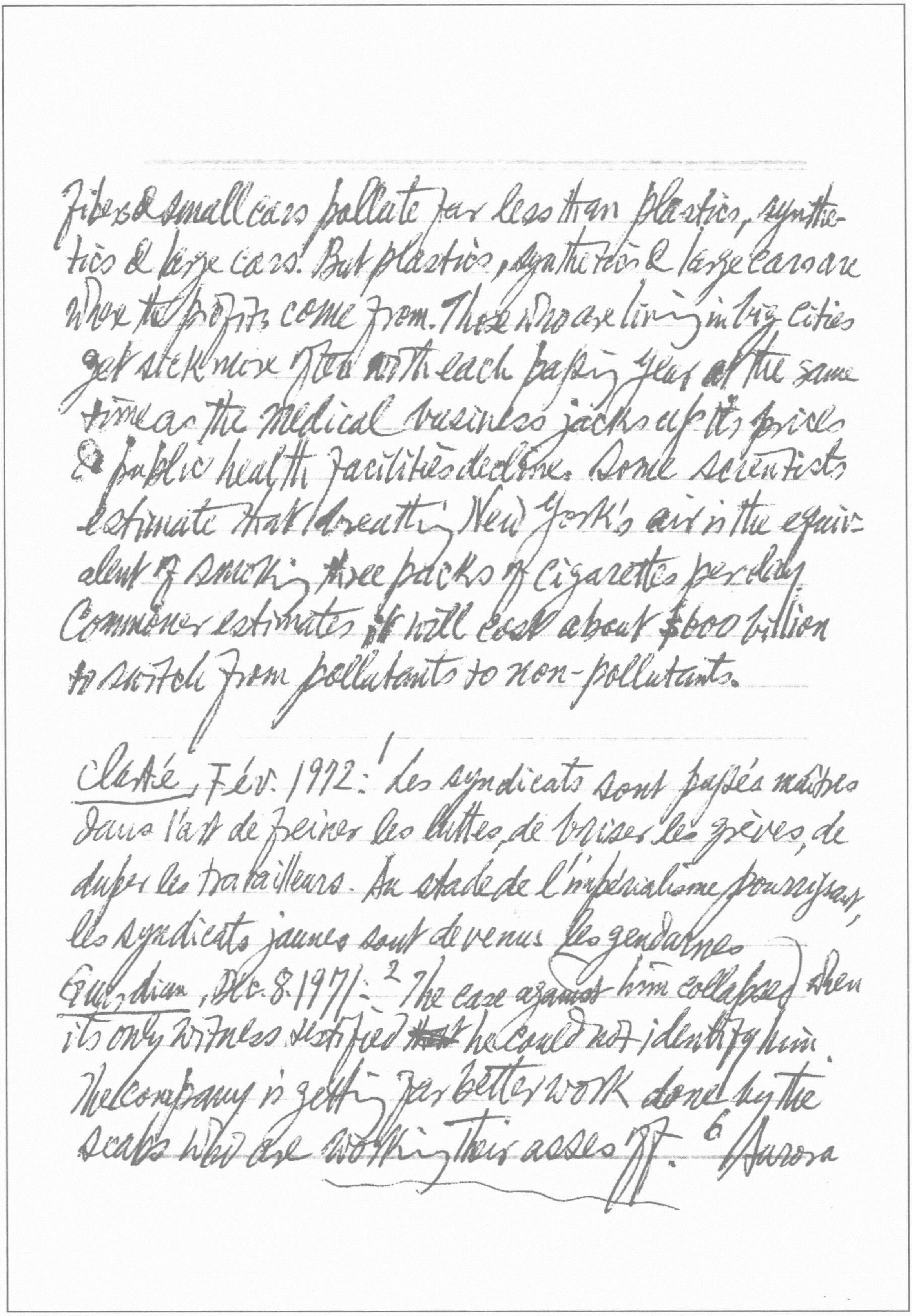
is popular with many feminist groups as a substitute for Miss & Mrs & applicable to all women who think it's no one's business whether they are married or not. Feminists point out married & single men use one form. Mr.

Guardian, Dec. 1, 1971:[3] "Sponsored by the Women's National Abortion Action Coalition, a spirited rally demanded repeal of all anti-abortion laws. Slogans like "Our bodies, our lives, our right to decide!" & "Not the Church, not the State, women must decide our fate!" "No more hangers; no more hooks;* no more doctors' dirty looks!" "1, 2, 3, 4. We want abortions, not the war!" "We're not going to be the breeders, we're going to be the leaders!" "That unspeakable man in the White House prattles about the sanctity of human life while he napalms our Indo-Chinese Sisters."[4] A black soldier said: "The White man is sending us to Vietnam to kill the yellow man in order to 'protect' the land he took from the red man." He gave a cunning account, in fact,

* the casual sex & the desperate sex of prostitution

sports-announcer (or -caster) style, of a battle. Women are tired of being sex objects & victims of repulsive behavior by men. 13 the cruel* sex of racism ("I guess the next piece of ass I get 'll be yellow," says the kid leaving for Korea), the last-ditch sex of advancing age. 14 Detergents that pollute produce nearly twice the ~~pro~~ profits of soap that don't. The automobile industry is killing urban Americans with exhaust fumes while * ecologists' proposals for non-polluting mass transportation fall on deaf ears in Washington. In other words, pollution pays. "New, more polluting technologies yield higher profits than the older, less polluting technologies they have displaced", says the Washington University biologist Barry Commoner in his new book *The Closing Circle*: "soap has been driven off the market by detergents". The new technology (e.g. heavy use of pesticides & nitrogen fertilizers) that allows American farmers to produce so much takes a heavy toll on the environment. Glass, natural

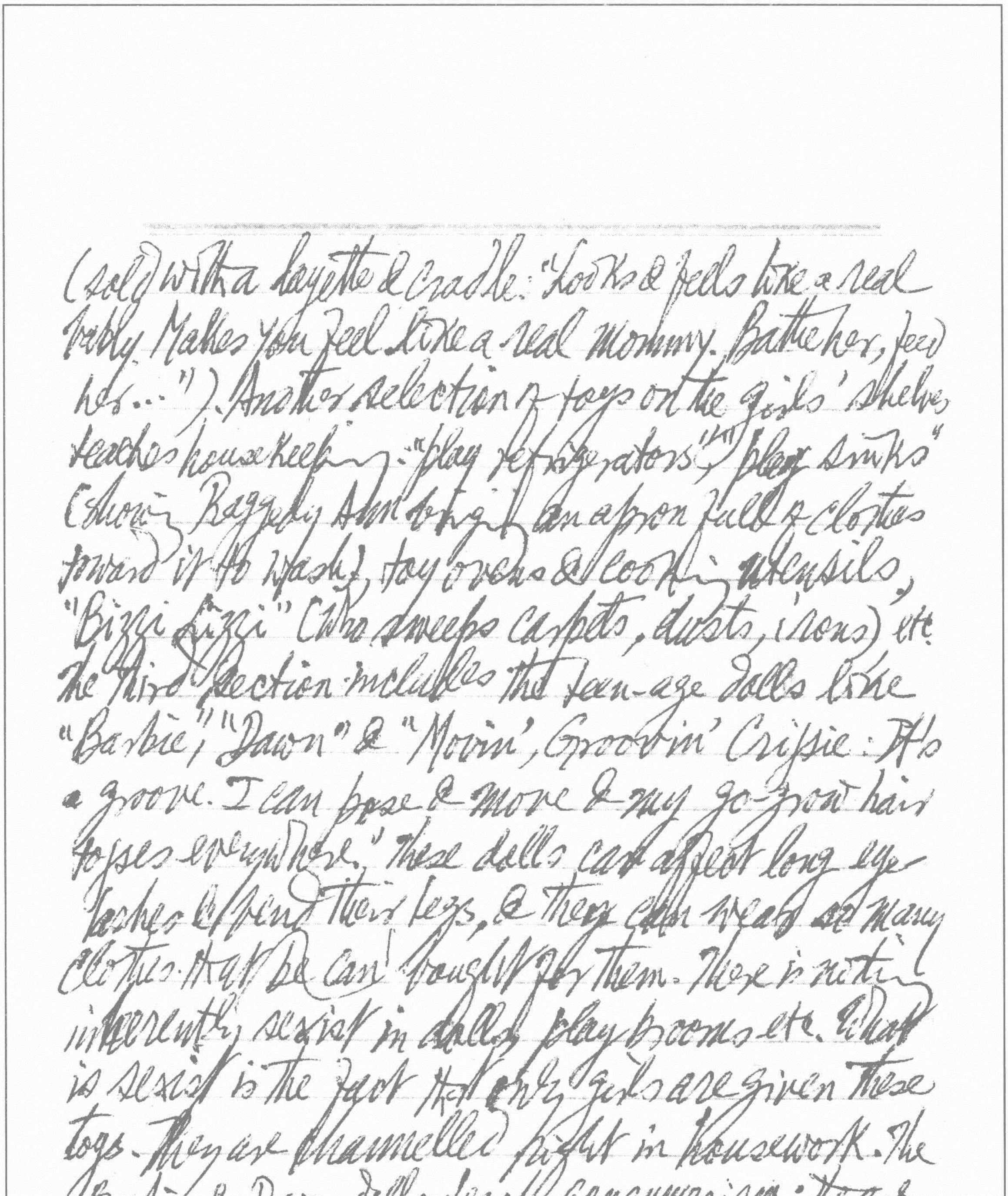


fibers & small cars pollute far less than plastics, synthetics & large cars. But plastics, synthetics & large cars are where the profits come from. Those who are living in big cities get sick more often with each passing year at the same time as the medical business jacks up its prices & public health facilities decline. Some scientists estimate that breathing New York's air is the equivalent of smoking three packs of cigarettes per day. Commoner estimates it will cost about $600 billion to switch from pollutants to non-pollutants.

Clarté, Fév. 1972: [1] Les syndicats sont passés maîtres dans l'art de freiner les luttes, de briser les grèves, de duper les travailleurs. Au stade de l'impérialisme pourrissant, les syndicats jaunes sont devenus les gendarmes

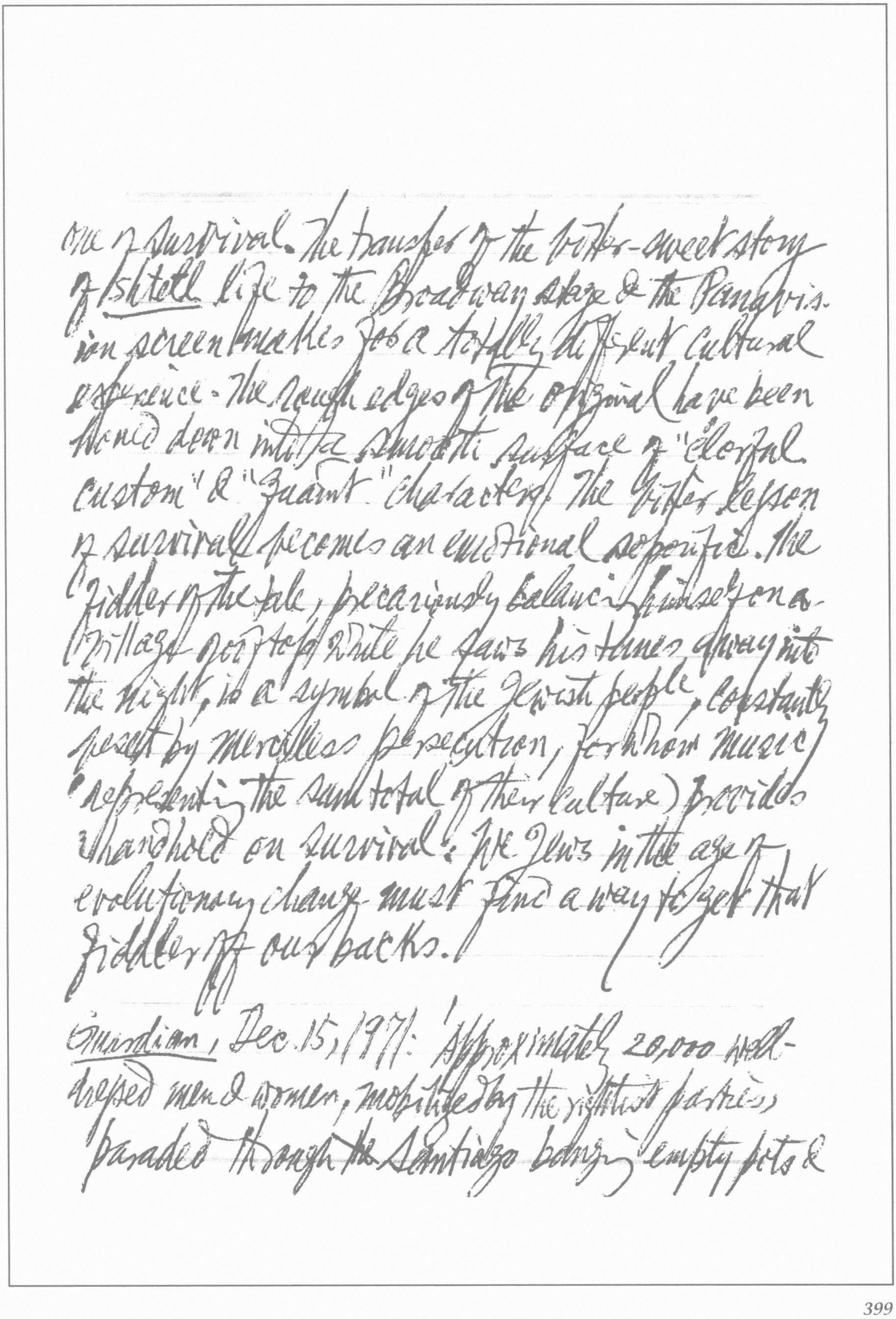
Guardian, Dec. 8 1971: [2] The case against him collapsed when its only witness testified ~~that~~ he could not identify him. The company is getting far better work done by the scabs who are working their asses off. [6] Aurora

Co.'s advertisement: "Snap them together. No glue needed. Create your own scary scenes. Get Vampirella, Frankenstein, Dr Deadly, Girl Victim, plus all Lab equipment. 8 Kits in all." For boys, toys that teach alertness, skills & competition; for girls, toys that center on housework & motherhood. In the build-it-yourself "Monster Scene" Kit produced by the Aurora Products Corp. of N.Y., the boy constructs a semi-nude woman & can strap her to a platform with a pendulum-like guillotine at her throat, or place her in a hanging cage with blood-red spikes on the floor, or a "pain parlor." As a result of a protest demonstration sponsored by the N(ational) O(rganisation) [for] W(omen), the "torture kits" were to be taken off the market. Such toys condition boys to accept as normal a sado-masochistic relationship between men & women. ~~He~~ In the toy department of any store, one will find that most of the toys for girls are dolls: "Tiny Tears", "Baby Tender Love"



(sold) with a layette & cradle: "Looks & feels like a real baby. Makes you feel like a real mommy. Bathe her, feed her...") Another selection of toys on the girls' shelves teaches housekeeping: "play refrigerators," "play sinks" (showing Raggedy Ann bringing an apron full of clothes toward it to wash), toy ovens & cooking utensils, "Bizzi Lizzi" (who sweeps carpets, dusts, irons) etc. The third section includes the teen-age dolls like "Barbie," "Dawn" & "Movin', Groovin' Crissie: It's a groove. I can pose & move & my go-grow hair goes everywhere." These dolls can affect long eyelashes & bend their legs, & they can wear so many clothes that can be bought for them. There is nothing inherently sexist in dolls, play brooms etc. What is sexist is the fact that only girls are given these toys. They are channelled right in housework. The Barbie & Dawn dolls teach consumerism: they are supposed to change her clothes, her hair style, 4 or 5 times a day & are "glamorous beauty queens."

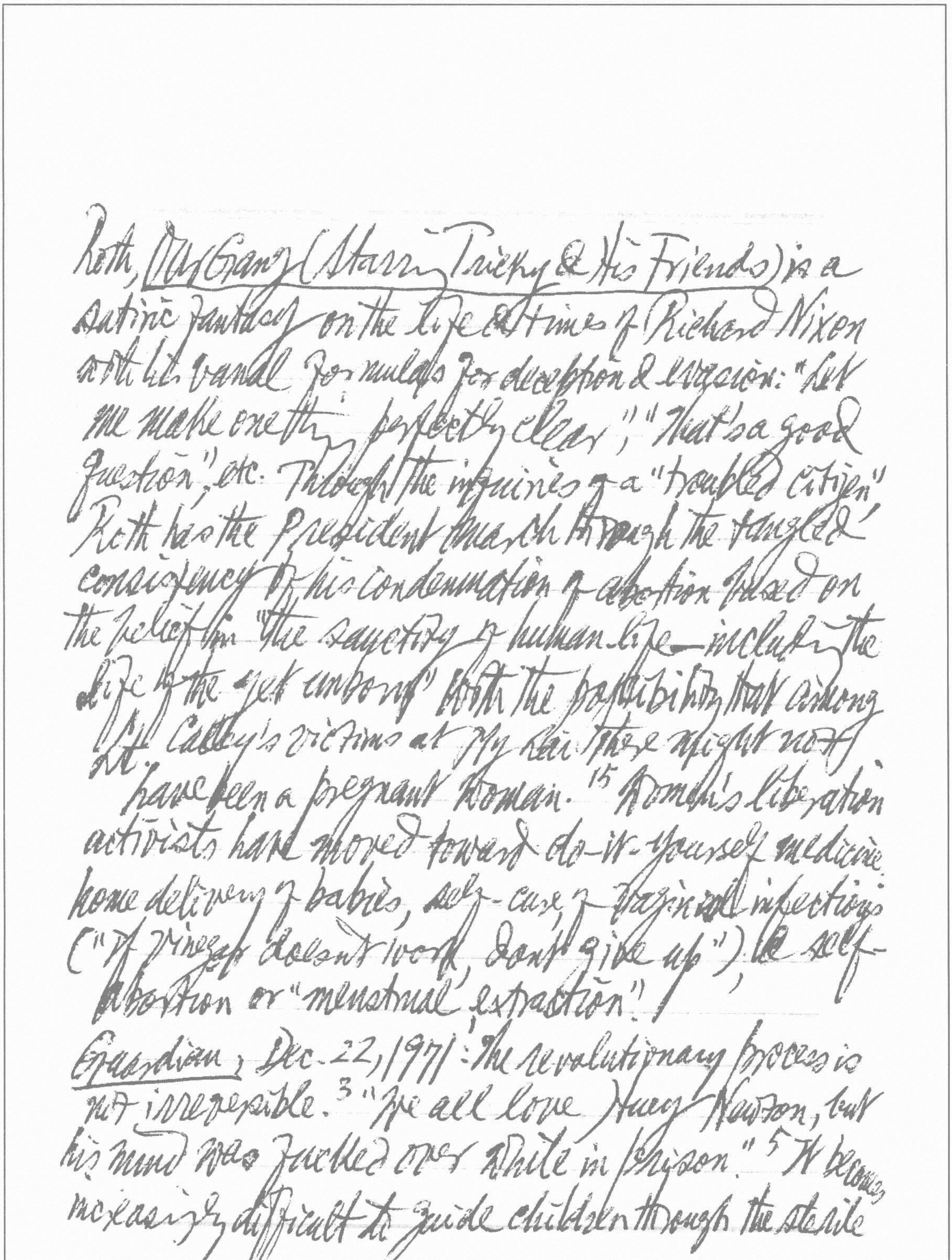
8 Cartoon by Fred Wright [A fat white ~~man~~ in military ~~uniform~~ policeman symbolizing "White Power" grabbing a thin black man carrying a placard: "My Kids are starving"]: "Money is not the answer, boy... I have billions & I'm not happy!" 14 The play Fiddler on the Roof, adapted from a story by Sholem Aleichem, has been produced in 32 countries & 16 different languages. Yiddishists battled to keep the language alive believing that its disappearance would mark the end of the Jewish "identity" in American capitalist society. The religious people argued that ~~the~~ secularization ~~the~~ or the disappearance of Judaism would ~~eclipse~~ eclipse that identity. Zionists suggested that the creation of the state of Israel would provide a lodestar of identification. None of this has interfered with the assimilation of the Jewish people into the mainstream of American bourgeois life. Aleichem's story has its background in Russian & Eastern European Jewry during the latter half of the 19th century. The culture was fundamentally



one of survival. The transfer of the bitter-sweet story of *shtetl* life to the Broadway stage & the Panavision screen makes for a totally different cultural experience. The rough edges of the original have been honed down into a smooth surface of "colorful custom" & "quaint" characters. The bitter lesson of survival becomes an emotional soporific. The fiddler of the title, precariously balancing himself on a village rooftop while he saws his tunes away into the night, is a symbol of the Jewish people, constantly beset by merciless persecution, for whom music (representing the sum total of their culture) provides a handhold on survival. We Jews in this age of revolutionary change must find a way to get that fiddler off our backs.'

Guardian, Dec. 15, 1971: 'Approximately 20,000 well-dressed men & women, mobilized by the rightist parties, paraded through the Santiago banging empty pots &

pans to symbolize their complaints about beef shortages. Paramilitary organizations broke out of the line of march to assault bystanders who chanted pro-Allende slogans. The military governor of the emergency zone appealed to armed men to take to the streets to "protect our women." The Unidad Popular "is in office but not in power." 4 The American Telephone & Telegraph Co. or the Bell Monolith advertises "the voice with a smile." In 1878 the Company hired Emma Nutt, its first female employee, as an operator. The experiment was a success. 6 Eldridge Cleaver: "The only open forum now is the barrel of a gun. Let the pigs debate with our bullets & talk back to our razor blades... Various countries, which we thought were our friends & allies to the end, are now making a separate peace with our sworn enemy ... The dialogue between between Washington & Peking should be the final signal necessary for each & every one of us to sit up & take notice." 14 Philip

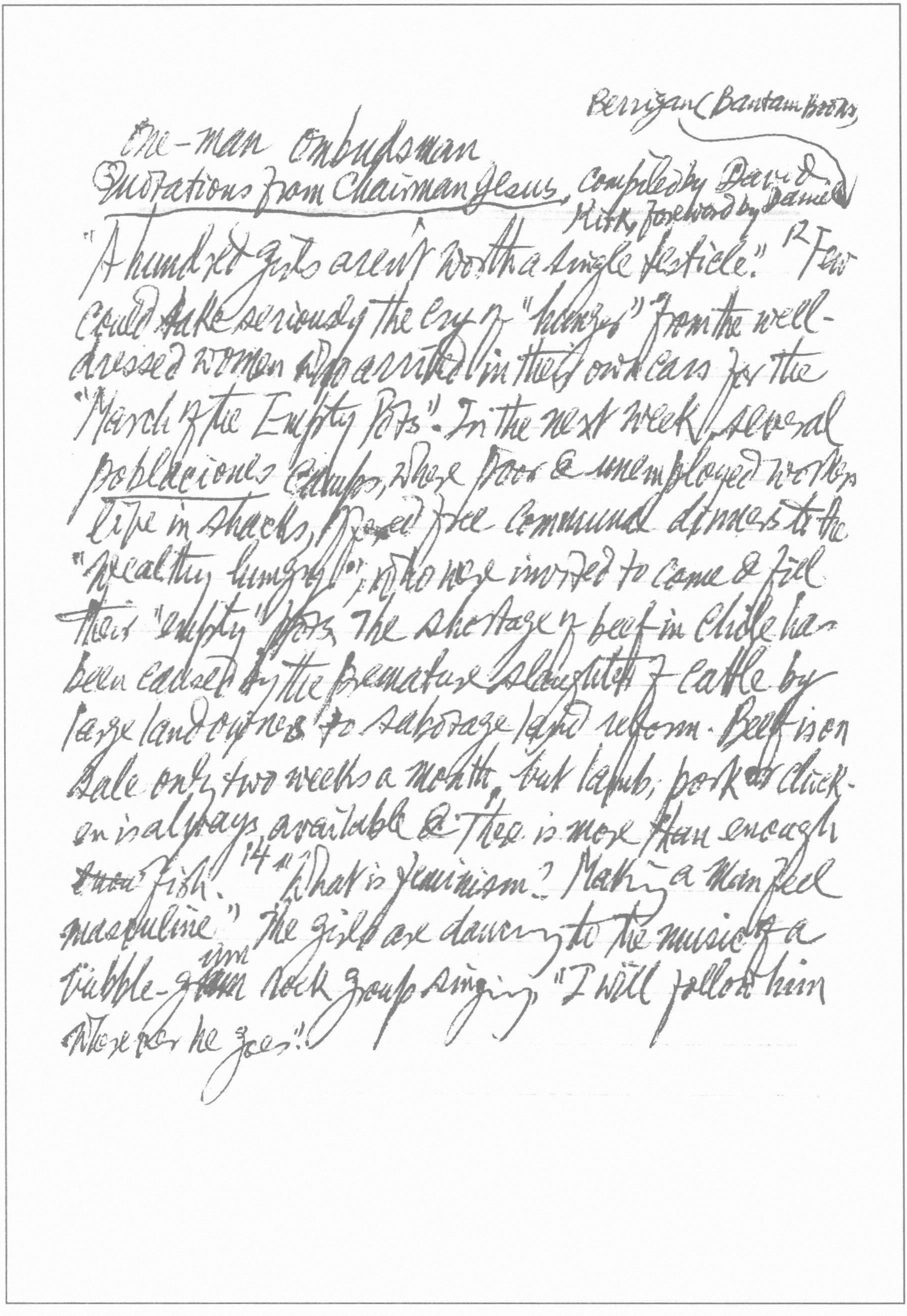


Roth, Our Gang (Starring Tricky & His Friends) is a satiric fantasy on the life & times of Richard Nixon with his banal formulas for deception & evasion: "Let me make one thing perfectly clear," "That's a good question," etc. Through the inquiries of a "troubled citizen" Roth has the President march through the tangled consistency of his condemnation of abortion based on the belief in "the sanctity of human life—including the life of the yet unborn" with the possibility that among Lt. Calley's victims at My Lai there might not have been a pregnant woman.[15] Women's liberation activists have moved toward do-it-yourself medicine: home delivery of babies, self-cure of vaginal infections ("If vinegar doesn't work, don't give up"), the self-abortion or "menstrual extraction".

Guardian, Dec. 22, 1971: The revolutionary process is not irreversible.[3] "We all love Huey Newton, but his mind was fucked over while in prison."[5] It becomes increasingly difficult to guide children through the sterile

Cops are tops!   The U.S. policy positions on Africa & Asia.

hurdles of the classroom. The solution: "drug control." Formerly unruly children were endured or thrown out of class; now the children are given a pill that will focus their attention on the work at hand. Hyperactivity vanishes & the children become, according to the advertising of CIBA Pharmaceuticals of Summit, N.J., "more receptive to teaching & class discipline." The major drug used for this purpose is CIBA's Ritalin, or methylphenidate. / First developed in 1958 as a stimulant for depressed geriatric patients, it soon was found, paradoxically, to have a calming effect on children. CIBA's advertisements say Ritalin is for the hyperactive "problem child" or the child with MBD (minimal brain dysfunction), who is in constant, purposeless activity, aggressive, destructive, easily frustrated, nearly unbearable to parents, teachers & playmates. Those who object to the nomination were not able to come up with any hard & fast "dirt" on the nominees. / "An old / Vietnamese saying



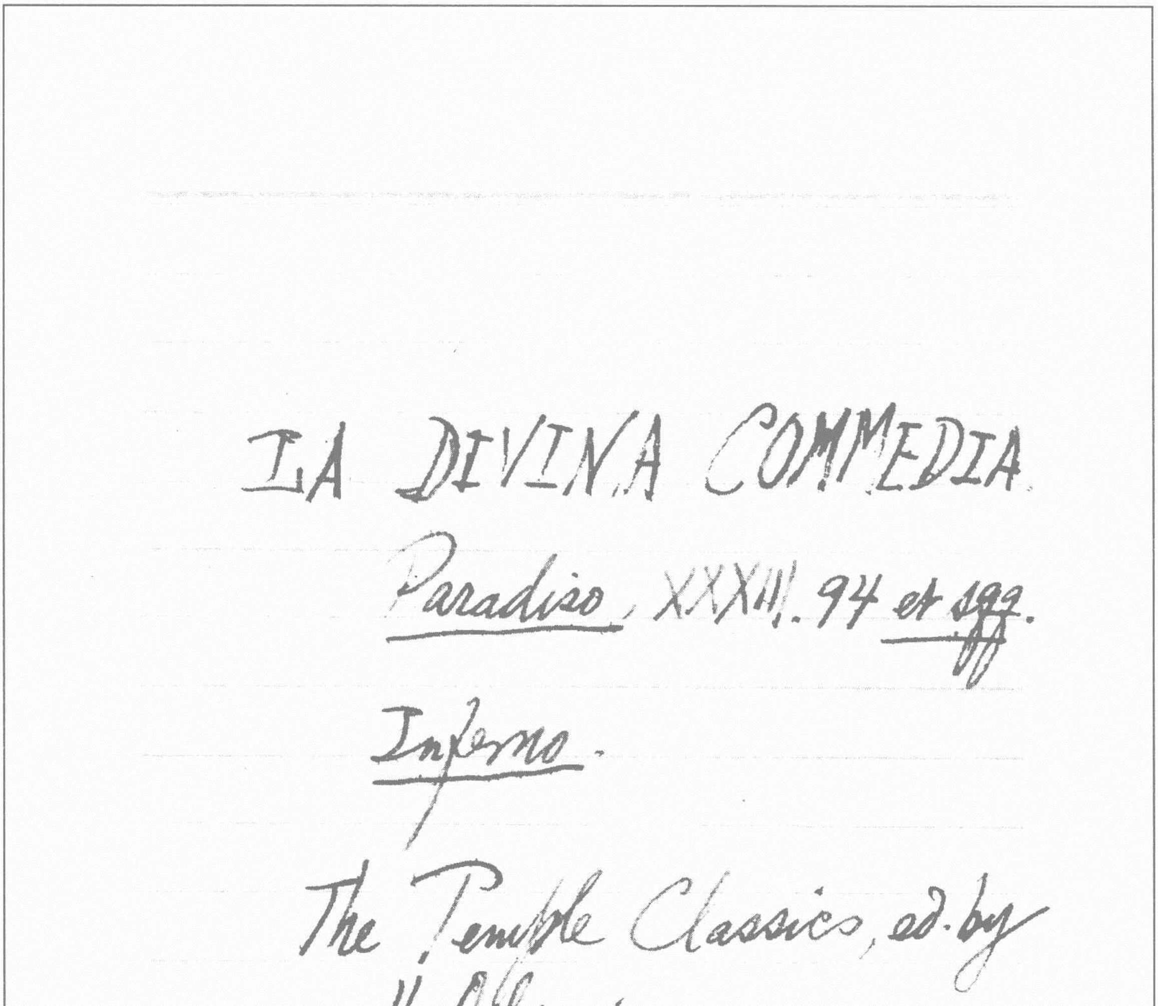
Berrigan (Bantam Books)

One-man Ombudsman

Quotations from Chairman Jesus, compiled by David Kirk, foreword by Daniel

"A hundred girls aren't worth a single testicle." 12 Few could take seriously the cry of "hunger" from the well-dressed women who arrived in their own cars for the "March of the Empty Pots". In the next week, several poblaciones (camps, where poor & unemployed workers live in shacks), offered free communal dinners to the "wealthy hungry", who were invited to come & fill their "empty" pots. The shortage of beef in Chile has been caused by the premature slaughter of cattle by large landowners to sabotage land reform. Beef is on sale only two weeks a month, but lamb, pork & chicken is always available & there is more than enough ~~than~~ fish. 14 "What is feminism? Making a man feel masculine." The girls are dancing to the music of a bubble-gum rock group singing, "I will follow him wherever he goes!"

Inferno V. 100 ff. Louise Ackermann: "Deux Amours": "O Francesca! non, tu n'as pas pleuré! / Non, tu n'as pas maudit la souvenance / De l'heure aimable où ton coeur fut blessé! // Le souvenir n'est pas une souffrance, / Car le présent vaut cet heureux passé." Alfred de Musset. "Souvenir": "Dante, pourquoi dis-tu qu'il n'est pire misère / Qu'un souvenir heureux dans les jours de douleur?" etc. As an Italian scholar says in *Rivista di letteratura moderne e comparate*, Dic. 1960, p. 274: "Dante ha sbandito sì la speranza ~~dalle~~ dall'inferno, ma vi ha lasciato l'amore: Paolo e Francesca sonno dannati e felici".

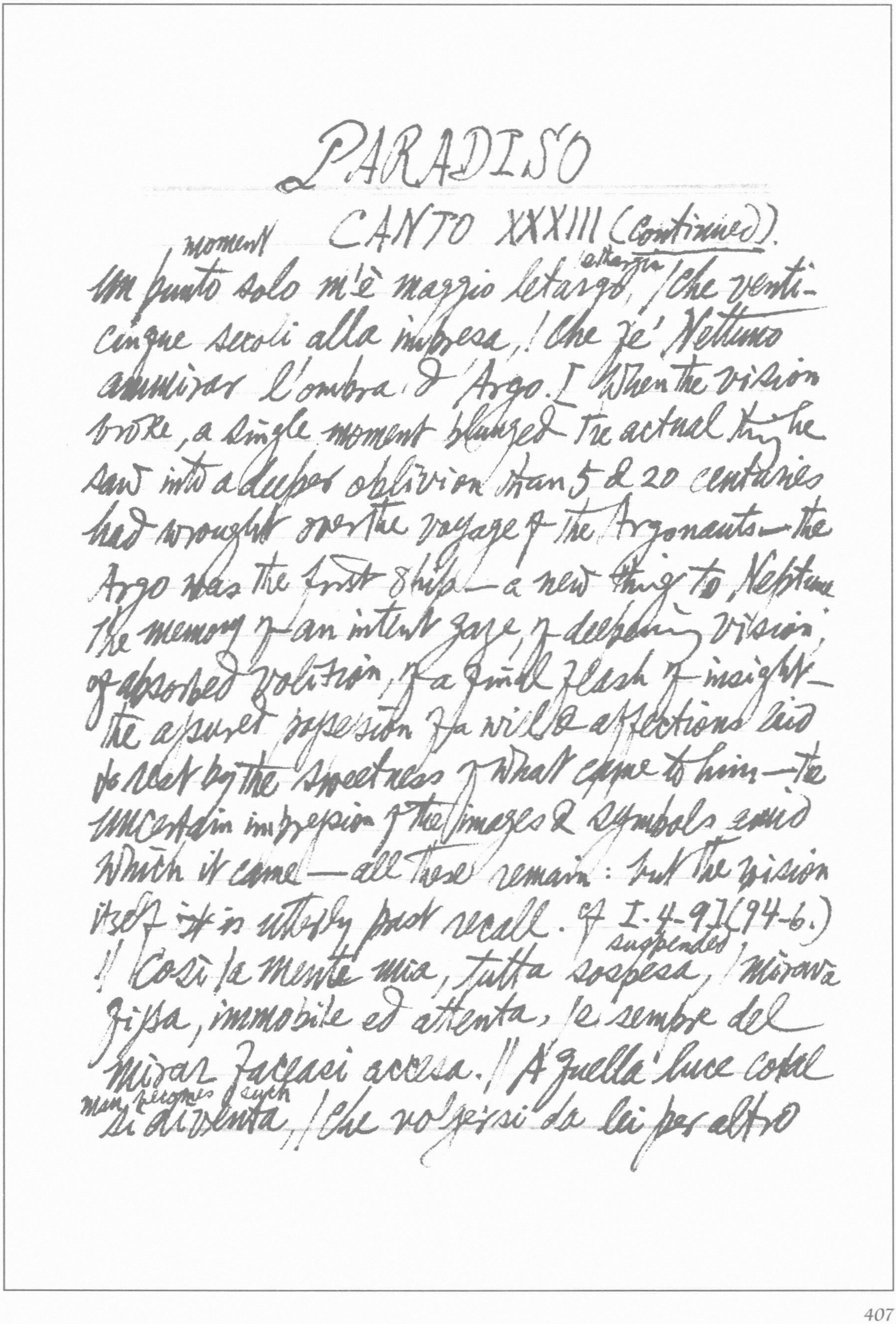


LA DIVINA COMMEDIA.

Paradiso, XXXIII. 94 et sqq.

Inferno.

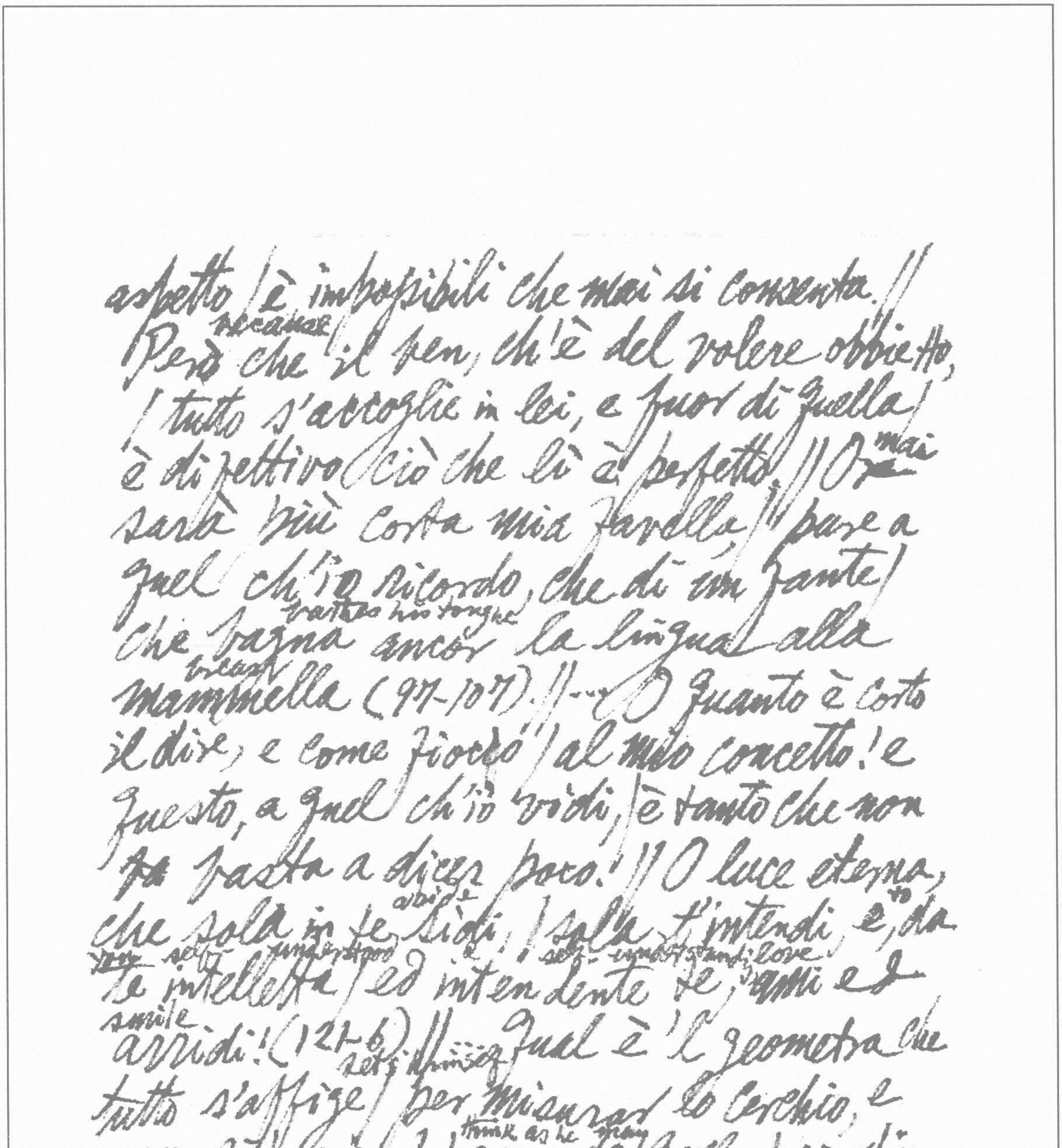
The Temple Classics, ed. by
H. Oelsner.



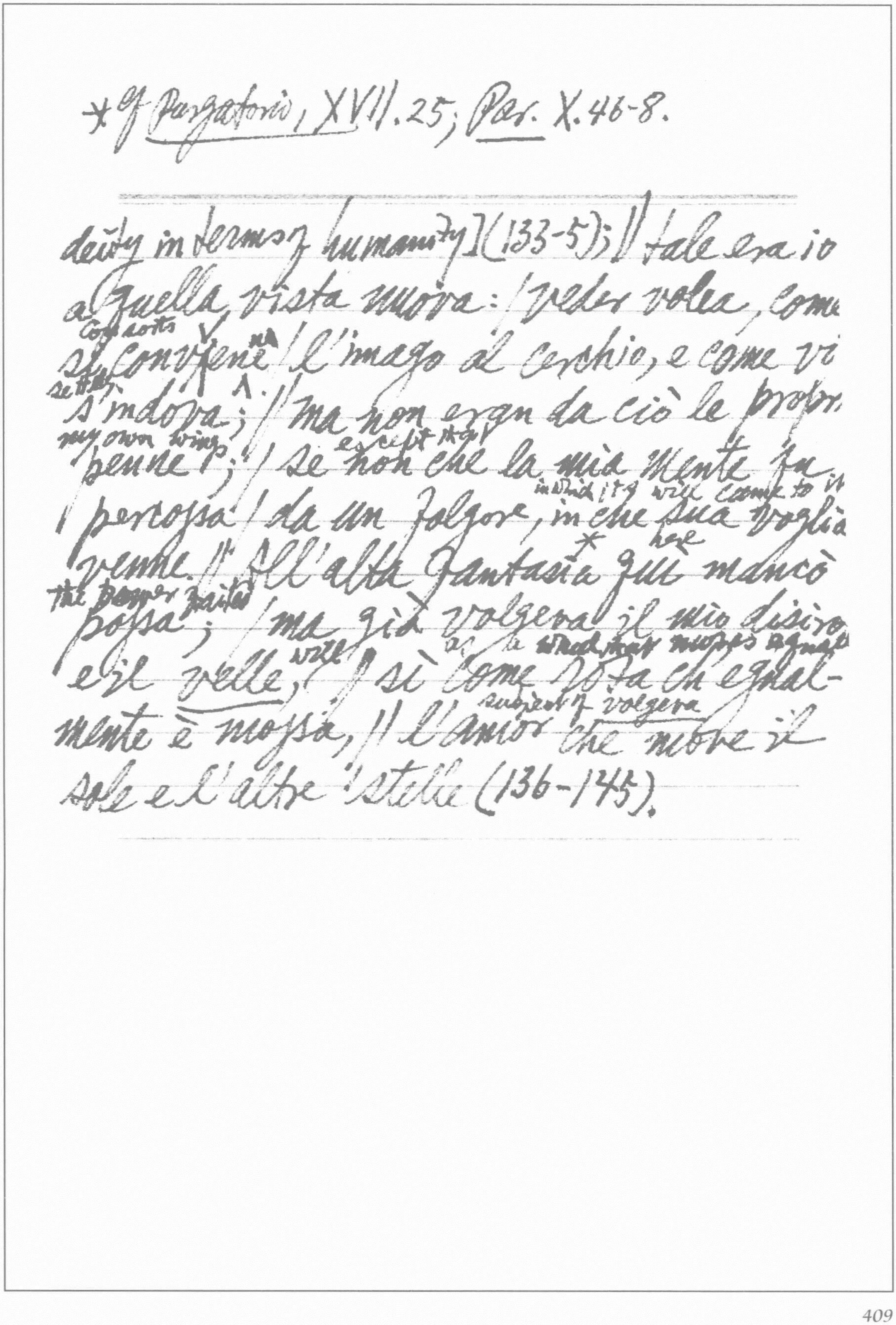
PARADISO

CANTO XXXIII (Continued).

moment / [illegible]
Un punto solo m'è maggio letargo, / Che venti-
cinque secoli alla impresa, / Che fè Nettuno
ammirar l'ombra d'Argo. [When the vision
broke, a single moment plunged the actual thing he
saw into a deeper oblivion than 5 & 20 centuries
had wrought over the voyage of the Argonauts — the
Argo was the first ship — a new thing to Neptune.
The memory of an intent gaze of deepening vision,
of absorbed volition, of a final flash of insight —
the assured possession of a will & affections laid
to rest by the sweetness of what came to him — the
uncertain impression of the images & symbols amid
which it came — all these remain: but the vision
itself ~~it~~ is utterly past recall. cf I. 4-9] (94-6.)
suspended
// Così la mente mia, tutta sospesa, / Mirava
fissa, immobile ed attenta, / E sempre del
mirar faceasi accesa. // A quella luce cotal
man becomes such
si diventa, / Che volgersi da lei per altro



aspetto / è impossibili che mai si consenta. //
because
Però che / il ben, ch'è del volere obbietto,
/ tutto s'accoglie in lei, e fuor di quella /
mai
è di fettivo / ciò che lì è perfetto. // O~~r~~
sarà più corta mia favella, // pure a
quel ch'io ricordo, che di un fante /
bathes his tongue
che bagna ancor la lingua / alla
breast
mammella (97-107). // ... O quanto è corto
il dire, e come fioco / al mio concetto! e
questo, a quel ch'io vidi, / è tanto che non
~~fa~~ basta a dicer poco. // O luce eterna,
abide to
che sola in te sidi, / sola t'intendi, e da
~~you~~ self understood & / self understanding love
te intelletta / ed intendente te, / ami e d
smile
arridi! (124-6) // Qual è 'l geometra che
sets himself
tutto s'affige / per misurar lo cerchio, e
think as he may
non ritrova, / pensando, quel principio
lacks
ond'egli indige [i.e. squaring the circle;
it is impossible to express the circumference in
terms of the radius — as impossible to express



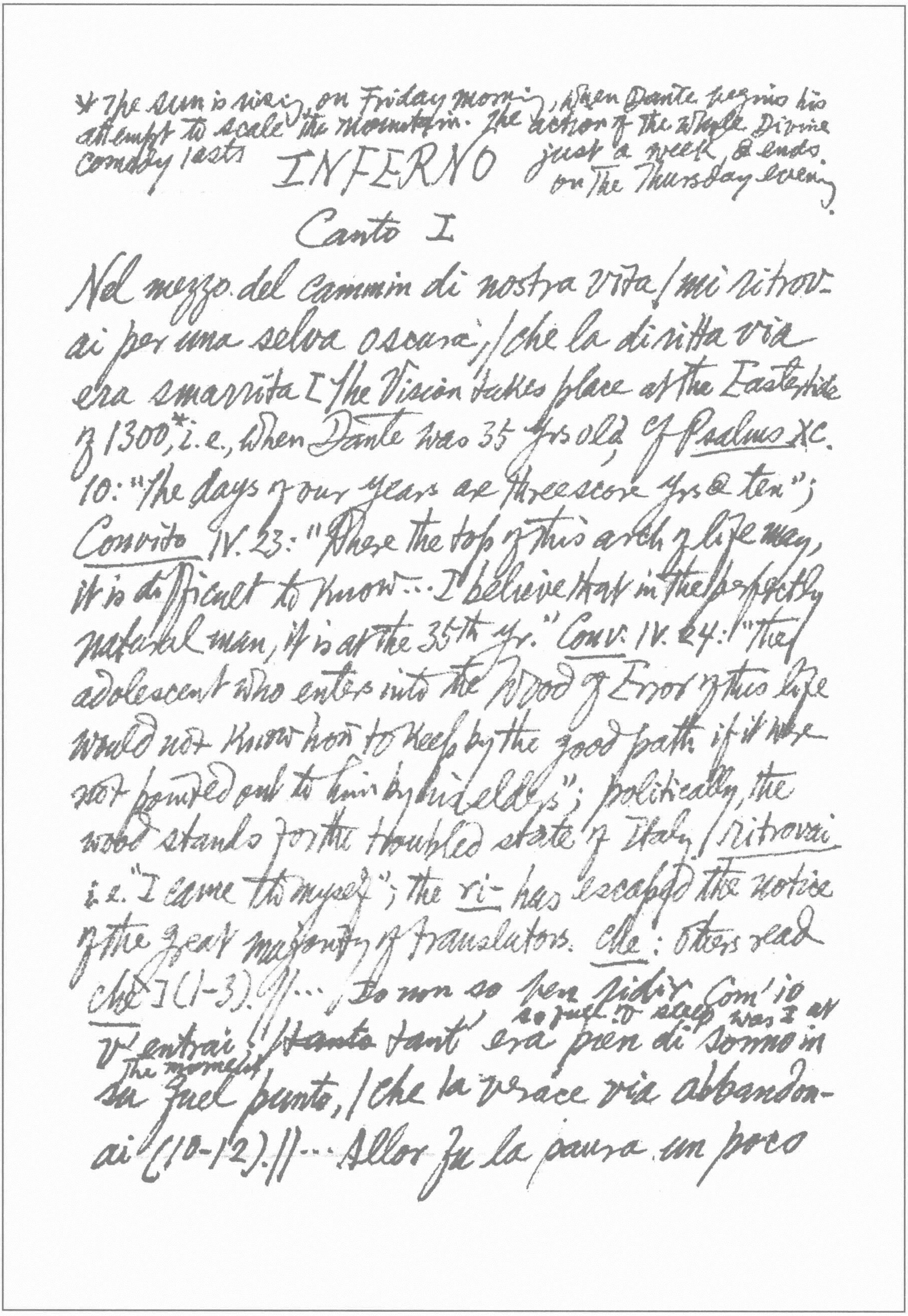
* Cf Purgatorio, XVII.25; Par. X.46-8.

deity in terms of humanity] (133-5); // tale era io
a quella vista nuova: / veder volea, come
consorts na
si convenne / l'imago al cerchio, e come vi
settles
s'indova; // ma non eran da ciò le propri
my own wings except that
penne: / se non che la mia mente fu
in which its will came to it
percossa / da un folgore, in che sua voglia
* here
venne. // All'alta fantasia qui mancò
the power failed
possa; / ma già volgeva il mio disiro
will as the wheel that moves equally
e il velle, / sì come rota ch'egualmente è mossa, // l'amor che move il
subject of volgera
sole e l'altre stelle (136-145).

In the ~~anonymous~~ fragmentary *A Visit to the underworld* (by an anonymous Greek poet, the horrible & gruesome description diverges considerably from traditional lines in Homer's *Odyssey*, Aristophanes's *Frogs* & Lucian's *Menippus* (*Select Papyri*, ed. D. L. Page, "The Loeb Classical Lib.", III, p. 418)

Everyman's Lib. Vol. I, p. 450.

The Decline & Fall of the Roman Empire, ch. XV: "the infernal (description) regions had been abandoned to the fancy of painters & of poets, who peopled them with so many phantoms & monsters who dispensed their rewards & punishments with so little equity, that a solemn truth, the most congenial to the human heart, was oppressed & disgraced by the absurd mixture of the wildest fictions. The 11th book of the Odyssey gives a very dreary & incoherent account of the infernal shades. Pindar & Virgil have embellished the picture; but even those poets .. are guilty of very strange inconsistencies."



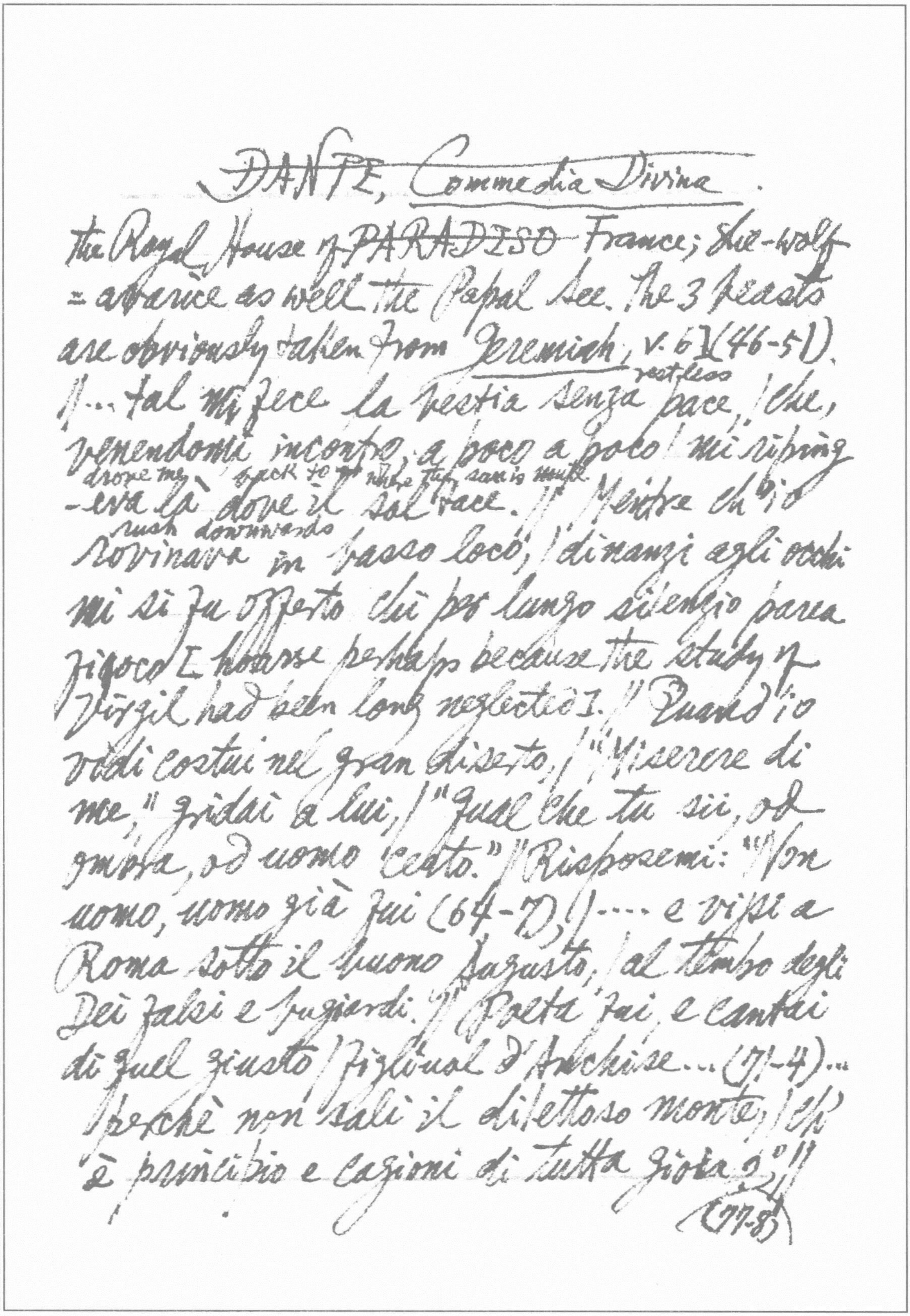
* The sun is rising, on Friday morning, when Dante begins his
attempt to scale the mountain. The action of the whole Divine
Comedy lasts just a week, & ends
on The Thursday evening.

INFERNO

Canto I

Nel mezzo del cammin di nostra vita / mi ritrov-
ai per una selva oscura; / che la diritta via
era smarrita I [The Vision takes place at the Eastertide
of 1300*, i.e., when Dante was 35 yrs old; cf Psalms XC.
10: "the days of our years are threescore yrs & ten";
Convito IV. 23: "Where the top of this arch of life may,
it is difficult to know... I believe that in the perfectly
natural man, it is at the 35th yr." Conv. IV. 24: "the
adolescent who enters into the Wood of Error of this life
would not know how to keep by the good path if it were
not pointed out to him by his elders"; politically, the
wood stands for the troubled state of Italy / ritrovai
i.e. "I came to myself"; the ri- has escaped the notice
of the great majority of translators. che: others read
chè I (1-3). //... Io non so ben ridir com' io
so full of sleep was I at
v' entrai, / ~~tanto~~ tant' era pien di sonno in
the moment
su quel punto, / che la verace via abbandon-
ai (10-12). //... Allor fu la paura un poco

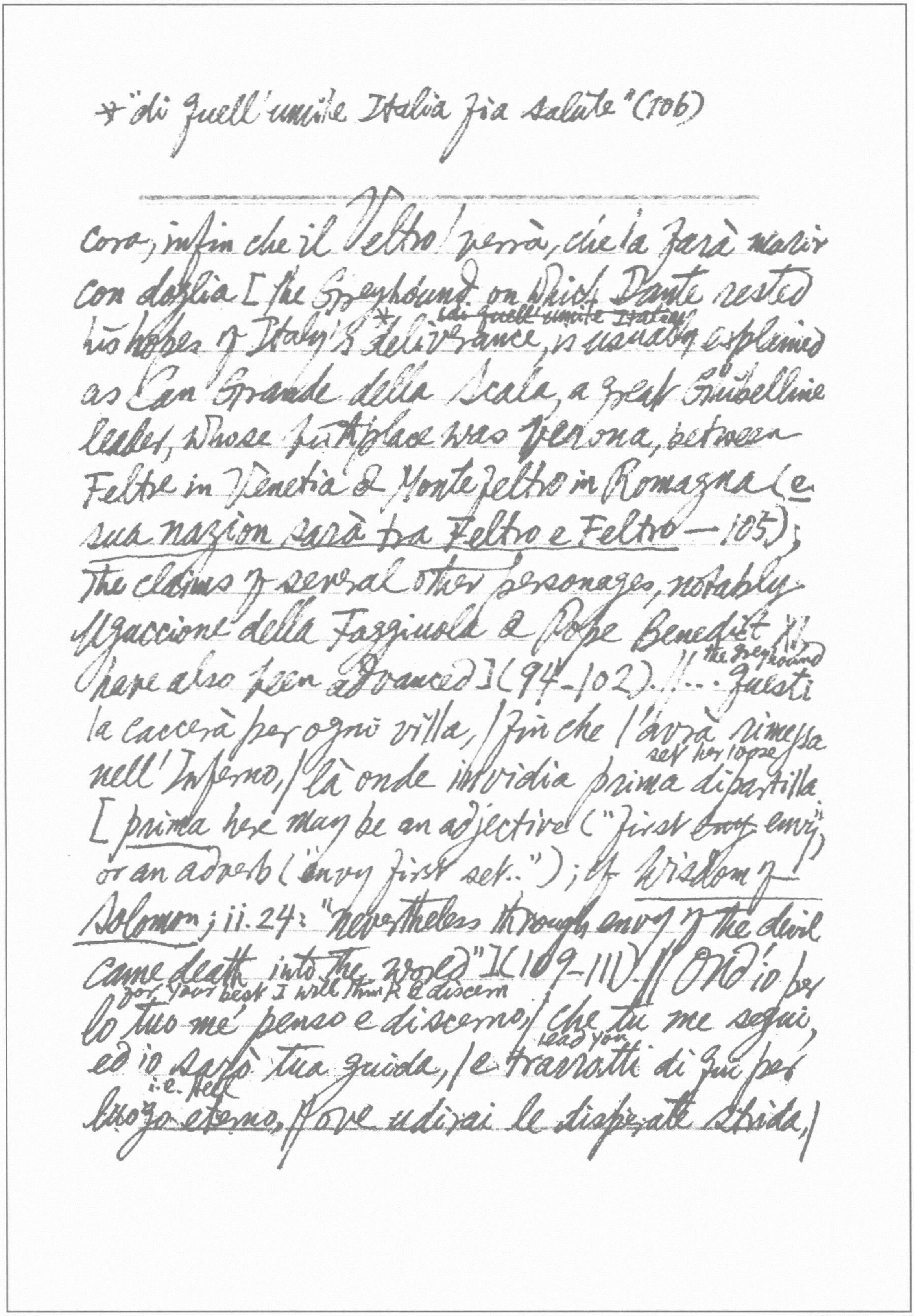
calmed in the lake of my heart continued
queta, / che nel lago del cor m'era durata /
so piteously
la notte, ch'i' passai con tanta pietà (19-21).
[He comes to a hill (Colle) & a nimble leopard
(una lonza leggiera e presta molto — 32) bars
his ascent (impediva tanto il mio cammino —
35). The Colle (13) is the "holy Hill" of the Bible;
cf Bunyan's "Delectable Mountains" & infra
77]. Tempo era dal principio del mattino,
/ e il sol montava in su con quelle stelle
/ ch'eran con lui, quando l'amor divino /
mosse da prima quelle cose belle (37-40):
leone
… [He sees also a lion] Questi parea,
che contra me venesse / con la testa alta e
even the air
con rabbiosa fame, / sì che parea che
seems to fear it
l'aer ne temesse; / ed una lupa, che
di tutte brame / sembiava carca nella
has made many live
sua magrezza, / e molte gente fe' già
in sorrow
viver grame [Leopard = worldly pleasure
as well as Florence; Lion = ambition as well as



~~DANTE~~, Commedia Divina.

the Royal House of ~~PARADISO~~ France; She-wolf
= avarice as well the Papal See. The 3 beasts
are obviously taken from Jeremiah, v. 6] (46-51).
restless
//... tal mi fece la bestia senza pace, / che,
venendomi incontro, a poco a poco / mi riping
drove me back to where the sun is mute.
-eva là dove il sol tace. // Mentre ch'io
rush downwards
rovinava in basso loco, / dinanzi agli occhi
mi si fu offerto chi per lungo silenzio parea
fioco [= hoarse perhaps because the study of
Virgil had been long neglected]. // Quando io
vidi costui nel gran diserto, / "Miserere di
me," gridai a lui, / "qual che tu sii, od
ombra, od uomo certo." // Rispuosemi: "Non
uomo, uomo già fui (64-7) //.... e vissi a
Roma sotto il buono Augusto, / al tempo degli
Dei falsi e bugiardi. // Poeta fui, e cantai
di quel giusto / figliuol d'Anchise... (71-4)...
/ perchè non sali il dilettoso monte, / ch'
è principio e cagioni di tutta gioia?" //
(77-8)

"Or sè tu quel Virgilio e quella fonte, / che spande
di parlar sì largo fiume?" / risposi lui con
vergognosa fronte. // "O degli altri poeti onore
may avail me
e lume, / vagliami il lungo studio e il
grande amore, / che m'ha fatto cercar
lo tuo volume. // Tu se' lo mio maestro,
e il mio autore; / tu se' solo colui, da cui
io tolsi / lo bello stile, che m'ha fatto ono-
re. (79-87) // ..." [Virgil tells Dante that
The She-wolf lets none pass her way & that he
must take another road (a te convien tenere
altro viaggio — 91)] "Chè questa bestia, ~~[illegible]~~
~~ed ha~~ per la qual tu gride, / non lascia
altrui passar ~~&~~ per la sua via, / ma tanto
lo impedisce, che l'uccide; // ed ha natura
sì malvagia e ria, / che mai non empie la
bramosa voglia, / e dopo il pasto ha
più fame che prima. // Molti son gli anima-
li, a cui s'ammoglia, / e più saranno an-



*"di quell'umile Italia fia salute" (106)

---

cora, infin che il Veltro / verrà, che la farà morir
con doglia [the Greyhound on which Dante rested
~~di quell'umile Italia~~
his hopes of Italy's *deliverance, is usually explained
as Can Grande della Scala, a great Ghibelline
leader, whose birthplace was Verona, between
Feltre in Venetia & Montefeltro in Romagna (e
sua nazion sarà tra Feltro e Feltro — 105);
The claims of several other personages, notably
Uguccione della Faggiuola & Pope Benedict XI
the greyhound
have also been advanced] (94-102). // . . . Questi
la caccerà per ogni villa, / fin che l'avrà rimessa
set her loose
nell'Inferno, / là onde invidia prima dipartilla.
[prima here may be an adjective ("first ~~envy~~ envy")
or an adverb ("envy first set.."); cf Wisdom of
Solomon; ii.24: "nevertheless through envy of the devil
came death into the world"] (109-111). // Ond'io per
for your best I will think & discern
lo tuo me' penso e discerno, / che tu me segui,
lead you
ed io sarò tua guida, / e trarrotti di qui per
i.e. hell
loco etterno, / ove udirai le disperate strida, /

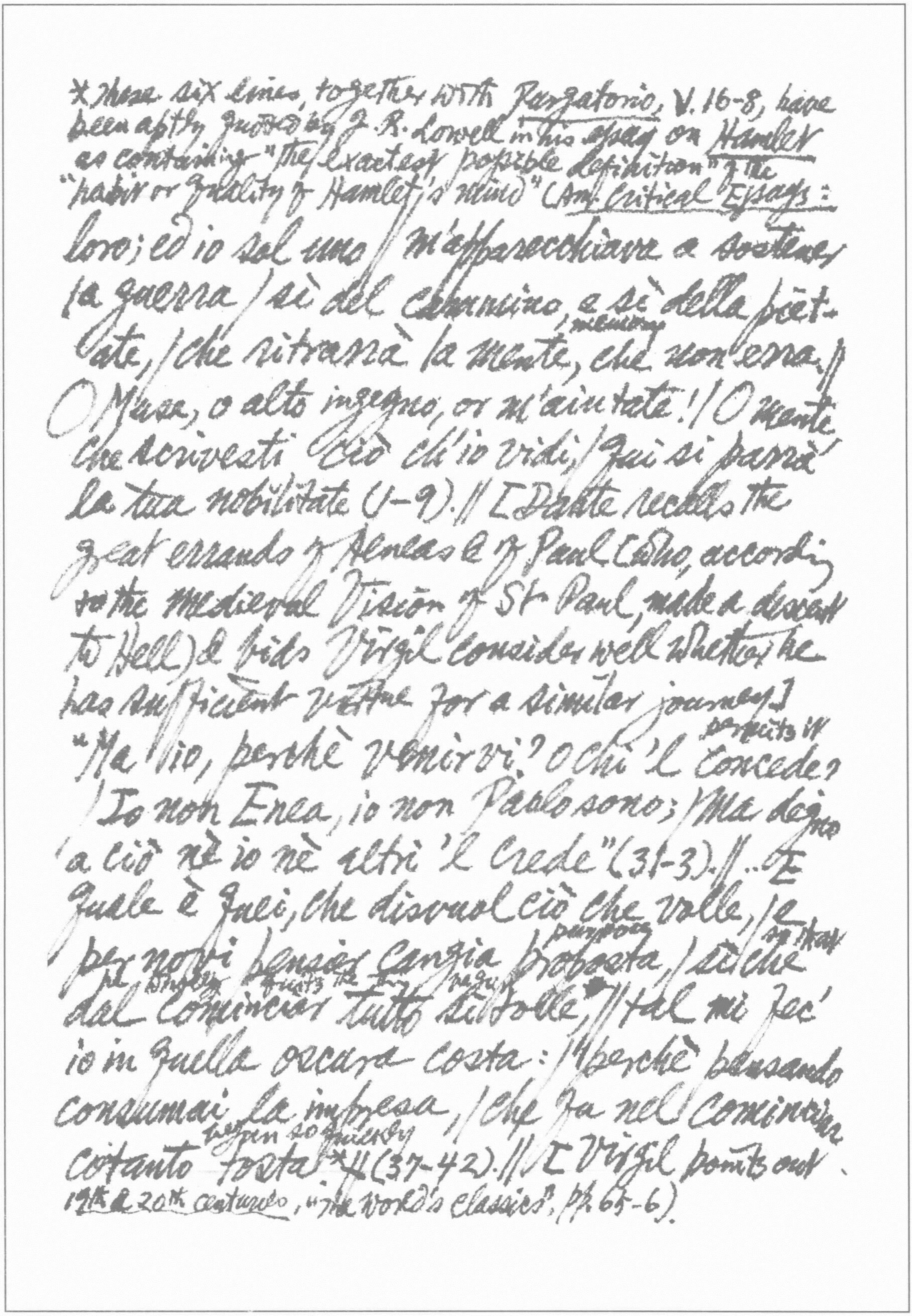
vedrai gli antichi spiriti dolenti, / che la seconda morte ciascun grida; [cf. Revelation. XX. 14] // (115-7); // e poi vedrai color, che son contenti / nel fuoco, perchè speran di venire, / quando che sia, alle beate genti [i.e. the souls in Purgatory] (118-120); // alle qua' poi se tu vorrai / salire, / anima fia a ciò di me più degna; / con lei ti lascerò nel mio partire ["the spirit worthier than I" refers to Beatrice, or Heavenly Wisdom] : (121-3) // Chè quello Imperador, che lassù regna, / perch'io fui ribellante alla sua legge, / non vuol che in sua città per me si vegna [Virgil, or Worldly Wisdom, has no place among the virtuous pagans in Limbo] (124-6) // ... / "Allor si mosse; ed io li tenni retro (136).

he moved

Canto II.

Lo giorno se n'andava, e l'aer bruno / toglieva gli animali, che sono in terra, / dalle fatiche

[?]

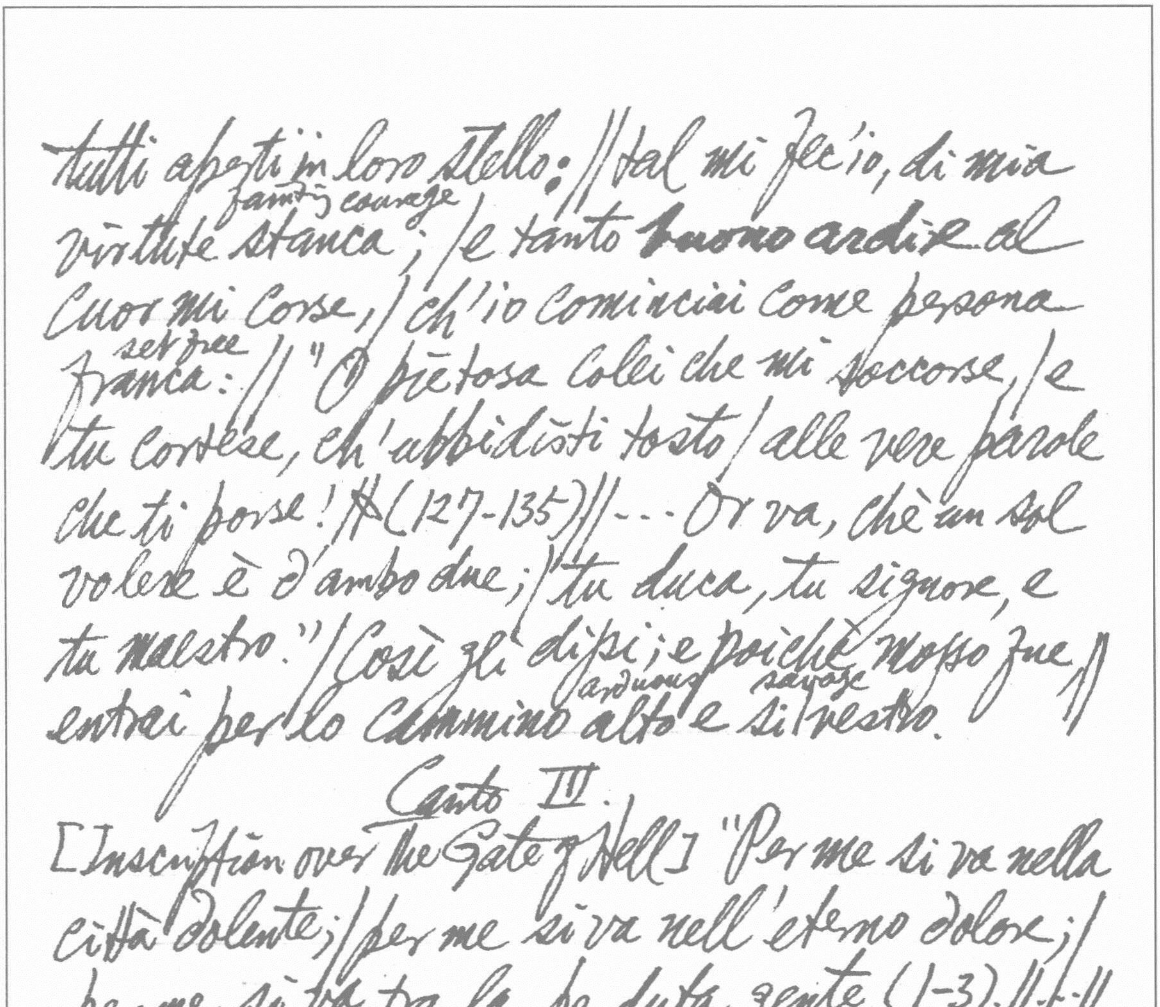


* These six lines, together with Purgatorio, V. 16-8, have
been aptly quoted by J. R. Lowell in his essay on Hamlet
as containing "the exactest possible definition" of the
"habit or quality of Hamlet's mind" (Am. Critical Essays:

loro; ed io sol uno / m'apparecchiava a sostener
la guerra / sì del cammino e sì della piet-
memory
ate, / che ritrarrà la mente, che non erra. //
O Muse, o alto ingegno, or m'aiutate! / O mente
che scrivesti ciò ch'io vidi, / qui si parrà
la tua nobilitate (1-9). // [Dante recalls the
great errands of Aeneas & of Paul (who, according
to the mediaeval Vision of St Paul, made a descent
to Hell) & bids Virgil consider well whether he
has sufficient virtue for a similar journey.]
permits it
"Ma io, perchè venirvi? o chi 'l concede?
/ Io non Enea, io non Paolo sono; / Ma degno
a ciò nè io nè altri 'l crede" (31-3). // ... E
quale è quei, che disvuol ciò che volle, / e
purpose so that
per novi pensier cangia proposta, / sì che
he wholly quits the thing begun
dal cominciar tutto si tolle, // tal mi fec'
io in quella oscura costa: / perchè pensando
consumai la impresa, / che fu nel cominciar
begun so quickly
cotanto tosta.* // (37-42). // [Virgil points out
19th & 20th centuries, "The World's Classics", pp. 65-6).

*i.e. in Limbo where the souls, without hope, live
desire (che senza speme vivemo in disio — IV.43;
che in quel limbo eran sospesi — 45).

That Dante shuns the honored enterprise (onorata
impresa — 47) because his soul is smitten with
cowardice [l'anima tua è da viltade offesa —
45)] "Io era tra color, che son sospesi,*/
e donna mi ~~chiest~~ chiamò beata e bella,/
tal che di comandare io la richiesi (52-4).//
my friend, & not the
[The lady said to me:] ... 'l'amico mio, e non
friend of fortune
della ventura,/ nella diserta piaggia è impe-
dito/ sì nel cammin, che volto è per paura
now go
(61-3);// ... Or movi, e con la tua parola orn-
with what is necessary for his escape
ata,/ e con ciò ch'è mestieri al suo campare,/
l'aiuta sì, ch'io ne sia consolata.// Io son
Beatrice, che ti faccio andare;/ vegno di loco, ove
tornar disio;/ amor mi mosse, che mi fa
parlare.// (67-72).// ... ' Poscia che m'ebbe rag-
said
ionato questo,/ gli occhi lucenti lagrimando volse:/
per che mi fece del venir più presto (115-7);// ...
Quali i fioretti dal notturno gelo/ chinati e
chiusi, poi che il sol gl'imbianca,/ si drizzan



tutti aperti in loro stello; // tal mi fec'io, di mia
fainting courage
virtute stanca; / e tanto **buono ardire** al
cuor mi corse, / ch'io cominciai come persona
set free
franca: // "O pietosa colei che mi soccorse, / e
tu cortese, ch'ubbidisti tosto / alle vere parole
che ti porse! // (127-135) // ... Or va, chè un sol
volere è d'ambo due; / tu duca, tu signore, e
tu maestro." / Così gli dissi; e poiché mosso fue, //
arduous savage
entrai per lo cammino alto e silvestro.

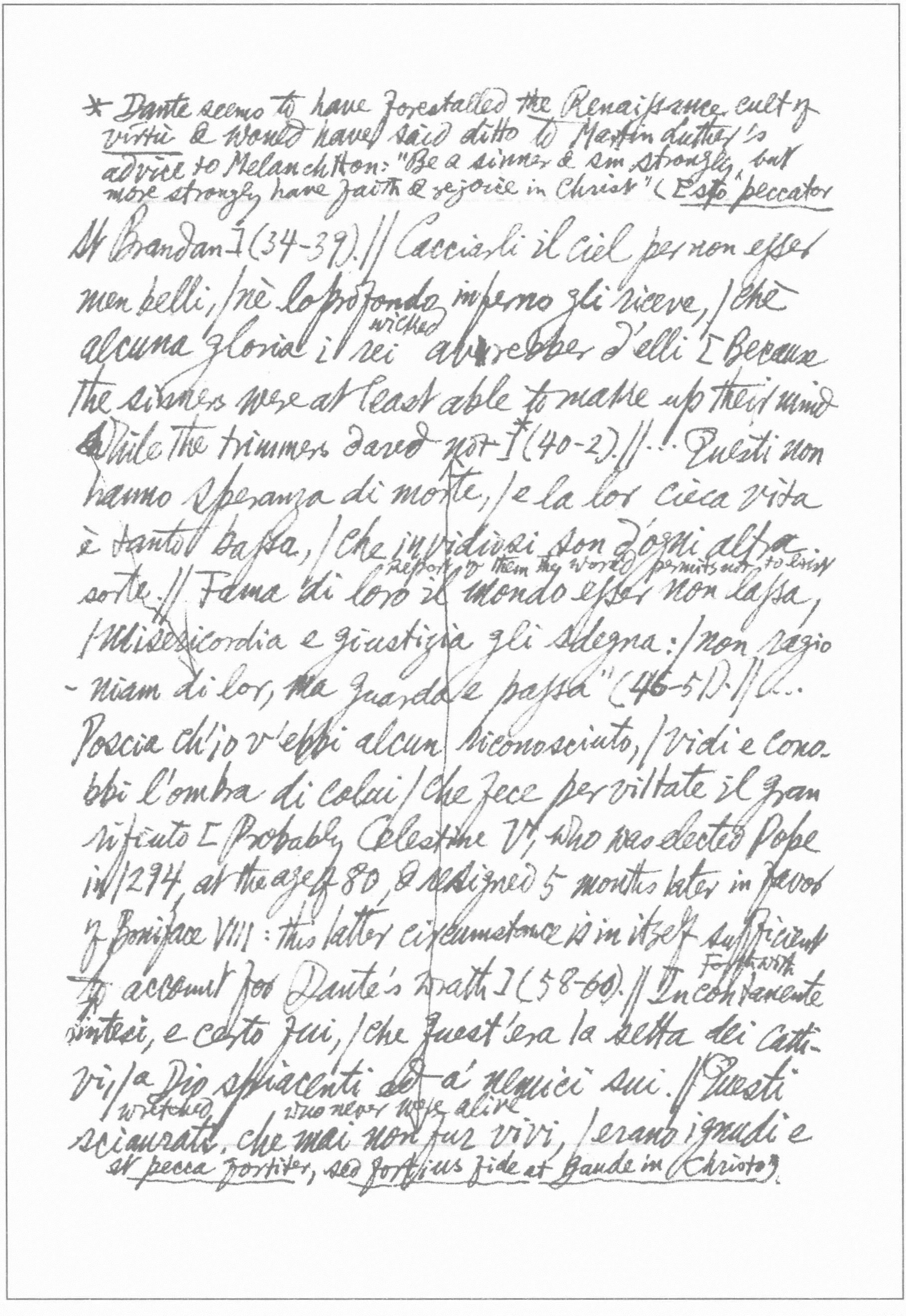
Canto III.

[Inscription over the Gate of Hell] "Per me si va nella
città dolente; / per me si va nell'eterno dolore; /
per me si va tra la perduta gente. (1-3). // . . . //
but
Dinanzi a me non fuor cose eterne, / se non
endure
eterne, ed io eterno duro: / lasciate ogni speran-
za, voi ch'entrate." [The "eternal things" are first
matter, the angels & the heavens; see Par. VII. 130
sqq.] (7-9) // Queste parole di colore oscuro / vid-
io scritte al sommo d'una porta; / per ch'io: →
his letter to Sir Henry Wotton (G. Hayward
ed., Complete Poetry & Selected Prose, pp. 442-35

"He is gone to the sewers of history — to the 'Everlasting Cesspool'
[adapted from Carlyle, The French Revolution, VII. iv]. Requiescat in
dung
fimo. . . Non ragioniam di lui, ma sputa e passa" [Cecil Y.
Lang, ed. The Swinburne Letters, II, p. 126)

"Maestro, il senso lor m'è duro." // Ed egli a me,
come persona accorta: / "Qui si convien lasciare
ogni sospetto; / ogni viltà convien qui sia morta. //
. . ." (10-15) // [Virgil takes him by the hand leads him in
(mi mise dentro alle segrete cose — 21] Quivi
wailings
sospiri, pianti, e alti guai / risonavan per l'aer
senza stelle, / per ch'io al cominciar ne lagrim-
ai. // Diverse lingue, orribili favelle, / parole di
dolore, accenti d'ira, / voci alte e fioche, e
sounds of hands
suon di man con elle, // facevano un tumulto,
for ever
il qual s'aggira / sempre in quell'aria senza
sand whirlwind
tempo tinta, / come la rena quando a turbo
eddies
spira (22-30) // . . . Ed egli a me: "Questo misero
modo / tengon l'anime triste di coloro, / che visser
senza infamia e senza lodo. // Mischiate sono a
quel cattivo coro / degli angeli che non furon rib-
but for themselves
elli, / nè fur fedeli a Dio, ma per sè foro [No ment-
ion of such angels in the Bible. Dante evidently foll-
owed a popular medieval tradition, e.g. The Voyage of

← For this treatment of Celestine V, "Dant the Italian, a man pert enough
to be beloved & too much to be believed" incurred the anger of Donne (see



* Dante seems to have forestalled the Renaissance cult of
virtù & would have said ditto to Martin Luther's
advice to Melanchthon: "Be a sinner & sin strongly, but
more strongly have faith & rejoice in Christ" (Esto peccator

St Brandan] (34-39). // Cacciarli il ciel per non esser
men belli, / nè lo profondo inferno gli riceve, / chè
wicked
alcuna gloria i rei avrebber d'elli [Because
the sinners were at least able to make up their mind
while the trimmers dared not]* (40-2). //.. Questi non
hanno speranza di morte, / e la lor cieca vita
è tanto bassa, / che invidiosi son d'ogni altra
report of them the world permits not to exist
sorte. // Fama di loro il mondo esser non lassa,
/ Misericordia e giustizia gli sdegna: / non ragio-
-niam di lor, ma guarda e passa" (46-51). // ...
Poscia ch'io v'ebbi alcun riconosciuto, / vidi e cono-
bbi l'ombra di colui / che fece per viltate il gran
rifiuto [Probably Celestine V, who was elected Pope
in 1294, at the age of 80, & resigned 5 months later in favor
of Boniface VIII: this latter circumstance is in itself sufficient
to account for Dante's wrath] (58-60). // Incontanente
Forthwith
intesi, e certo fui, / che quest'era la setta dei catti-
vi, / a Dio spiacenti ed a' nemici sui. // Questi
wretched — who never were alive
sciaurati, che mai non fur vivi, / erano ignudi e

et pecca fortiter, sed fortius fide et gaude in Christo).

stimolati molto / da mosconi e da vespe ch'eran
in a bark
ivi (61-66). // ... Ed ecco verso noi venir per nave /
un vecchio bianco per antico pelo, / gridando: "Guai
depraved
a voi, anime prave! // non isperate mai veder
come
lo cielo: / i' vegno per menarvi all'altra riva, /
nelle tenebre eterne, in caldo e in gelo.[8] // E tu
che sei costì, anima viva, / partiti da cotesti,
che son morti." / Ma poi ch'ei vide, ch'io non
mi partiva, // disse: "Per altra via, per altri por-
ti / verrai a piaggia, non qui, per passare: / più
lieve legno convien che ti porti." // E il duca
vex it is willed there
a lui: "Caron, non ti crucciare: / vuolsi così colà,
What the willed can be done
dove si puote / ciò che si vuole; e più non dim-
i
forespent
andare" (82-96). // ... Ma quell'anime ch'eran lasse e
as soon as
nude, / cangiâr colore e dibattero i denti, / ratto che
inteser le parole crude. // Bestemmiavano Iddio
e lor parenti, / l'umana specie, il luogo, il
tempo, e il seme / di lor semenza e di lor nasci-
menti. (100-105). // ... Caron dimonio, con occhi di

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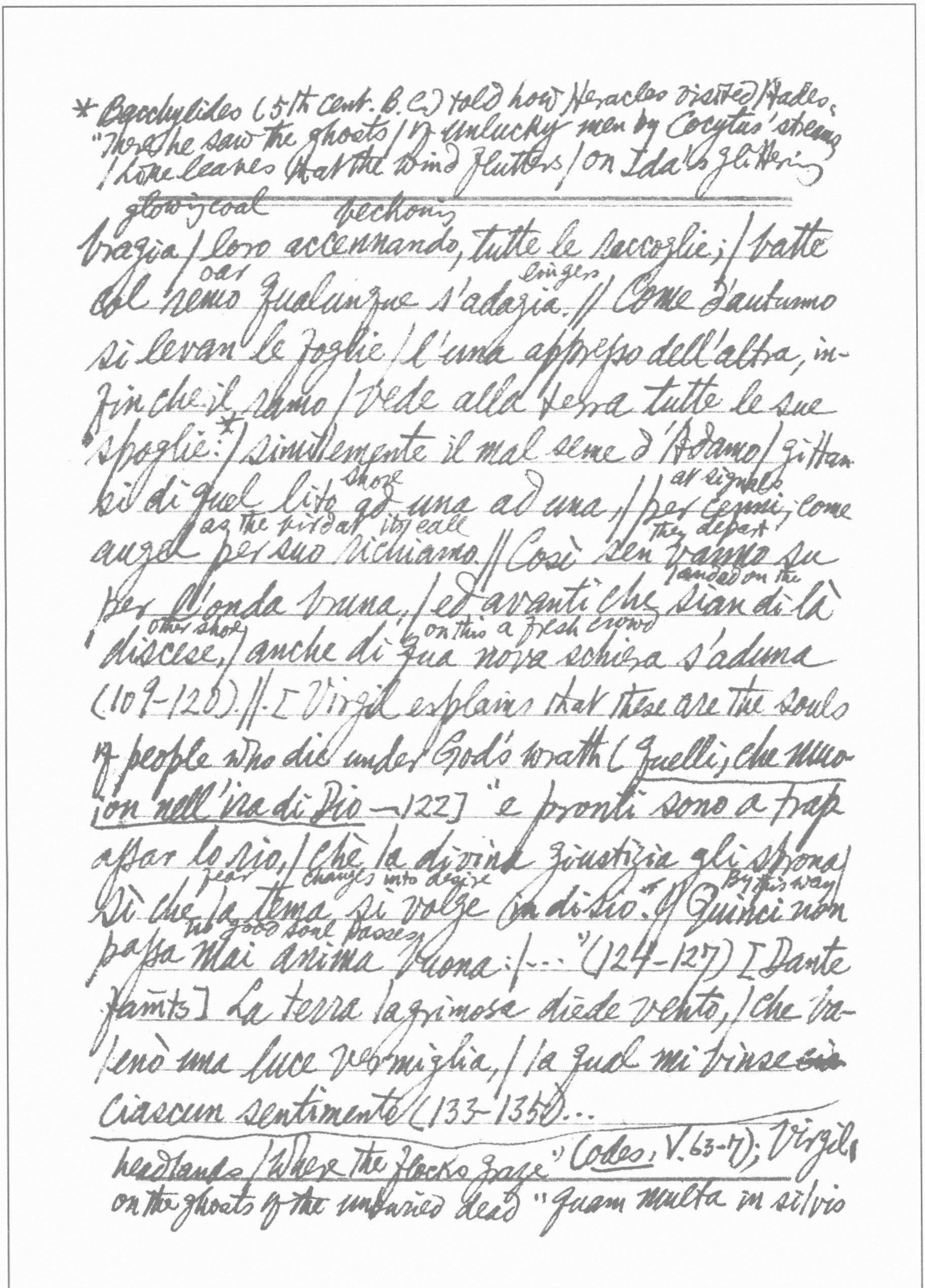
8 In Dante's *inferno*, just as in Milton's Hell, extreme heat & cold constitute the prominent features of suffering. They both follow an old tradition (James Mew, *Traditional Aspects of Hell*, 1903, pp. 97, 177, 185, 209); cf John E. Hankins: "*The Pains of the Afterworld*" in *PMLA*, June 1956, pp. 482 ff.



* Bacchylides (5th cent. B.C.) told how Heracles visited Hades:
"There he saw the ghosts / of unlucky men by Cocytus' stream
/ like leaves that the wind flutters / on Ida's glittering

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glowing coal / beckoning
bragia / loro accennando, tutte le raccoglie; / batte
oar / lingers
col remo qualunque s'adagia. // Come d'autunno
si levan le foglie / l'una appresso dell'altra, in-
fin che il ramo / vede alla terra tutte le sue
spoglie:* / similemente il mal seme d'Adamo / gittan-
shore / at signals
si di quel lito ad una ad una, / per cenni, come
as the bird at its call / they depart
augel per suo richiamo. // Così sen vanno su
landed on the
per l'onda bruna, / ed avanti che sian di là
other shore / on this a fresh crowd
discese, / anche di qua nova schiera s'aduna
(109-120). // [Virgil explains that these are the souls
of people who die under God's wrath (Quelli, che muo-
ion nell'ira di Dio — 122] "e pronti sono a trap-
assar lo rio, / chè la divina giustizia gli sprona /
fear / changes into desire / By this way
sì che la tema si volge in disio. // Quinci non
no good soul passes
passa mai anima buona; / ..." (124-127) [Dante
faints] La terra lagrimosa diede vento, / che ba-
lenò una luce vermiglia, / la qual mi vinse ~~ci~~
ciascun sentimento (133-135)...

---

headlands / where the flocks graze" (Odes, V. 63-7); Virgil,
on the ghosts of the unburied dead "quam multa in silvis

autumni frigore primo / lapsa cadunt folia" (*Aen.* VI.309-10: thick as in forests at first autumn frost leaves drift & fall); Tasso: "Nè tante vede mai l' autunno al suolo / Cader co' primi freddi aride ~~fofle~~ foglie" (*Ger. Lib.*, IX.66.5-6 on the routed devils); Marlowe: "[the vast army] In number more than are the quivering leaves of Ida's forest" (*Tamerlaine*); Milton: "[the fallen angels] Thick as autumnal leaves that strew the brooks / In Vallombrosa" (*Par. L.*, I.302-3) (C.M. Bowra, *From Virgil to Milton*, pp. 240-1). George Soutar, *Nature in Greek Poetry*, p. 154 does not mention Marlowe, but adds for comparison Seneca, *Oedipus* 600; Byron, *Destruction of Sennacherib*; Arnold, *Balder Dead*, I; Swinburne, *Atalanta in Calydon*; "Shelley, conversely, compares leaves to ghosts in *Ode to the West Wind*. 'Thou from whose unseen presence the leaves dead / Are driven like ghosts from an enchanter fleeing' etc."

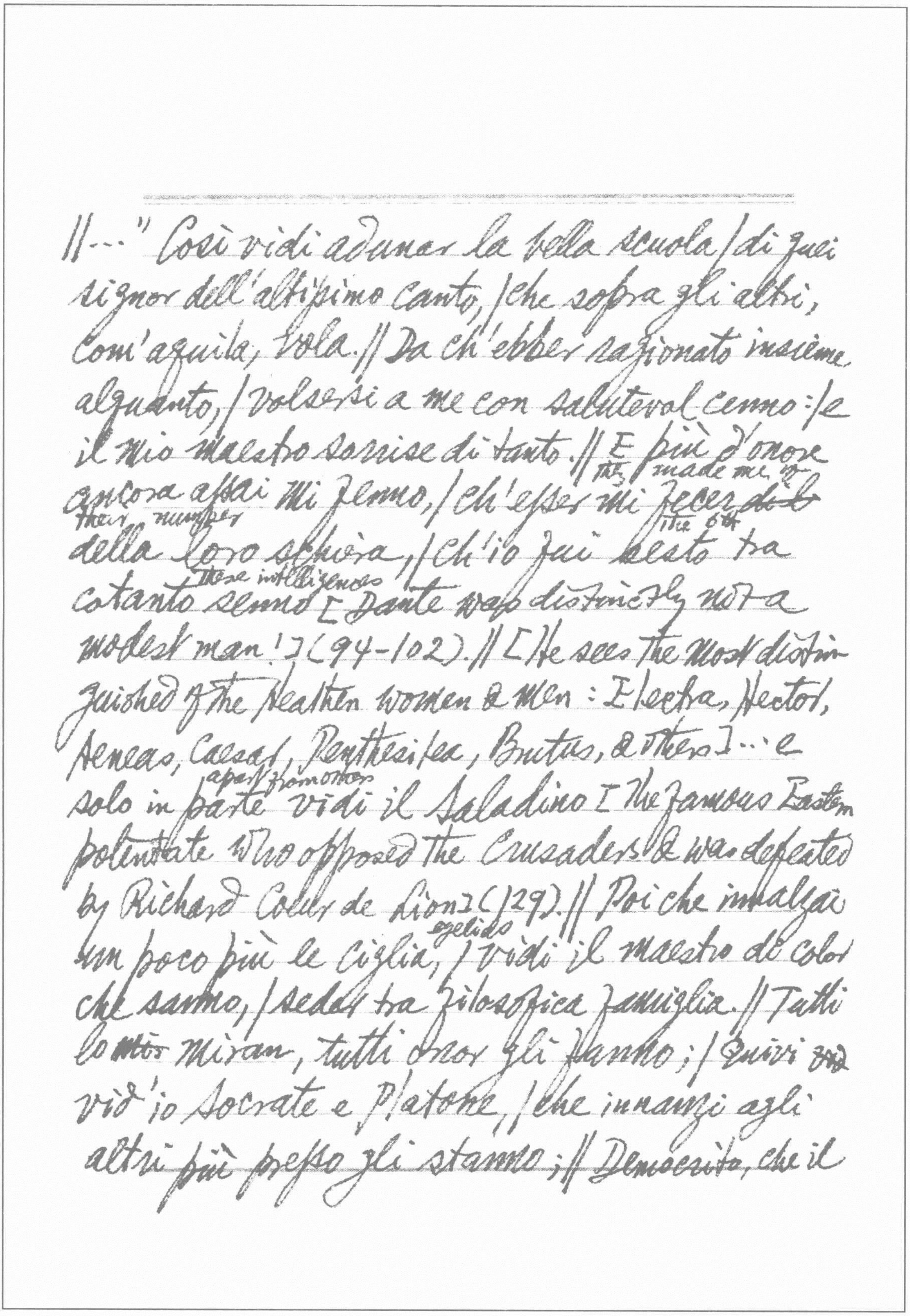
Canto IV

brink
Vero è, che in su la proda mi trovai / della
gathers thunder
valle d'abisso dolorosa, / Che tuono accoglie d'
infiniti guai. // Oscura, profonda era, e neb-
eyes
ulosa, / Tanto che, per ficcar lo viso al fondo, /

*cf XXVII, 25: "in questo mondo cieco"
*cf John Selden, Table Talk, ed. S. W. Singer, revised by W. S. W. Anson (Routledge), p. 81: "In the Church of Rome it [Baptism] has this effect, it frees children from hell; they say they go into Limbus Infantum"

io non discernea alcuna cosa. // "Or discendiam
blind world
quaggiù nel cieco mondo*," / cominciò il poeta tutto
smorto; / "io sarò primo, e tu sarai secondo." // Ed io,
che del color mi fui accorto, / dissi: "Come verrò se
fear — who are wont to see my strength in doubt
tu paventi, / che suoli al mio dubbiare esser con-
forto?" // Ed egli a me: "L'angoscia delle genti, / che
on my face
son quaggiù, nel viso mi dipinge / quella pietà,
which you take for fear
che tu per tema senti. // Andiam, che la via
lunga ne sospinge." / l. (7-22)... [The first circle
or Limbo] Quivi, secondo che per ascoltare, / non
avea pianto, ma' che di sospiri, / che l'aura eterna
arose
facevan tremare: // e ciò avvenia di duol senza
crowds
martiri, / ch'avean le turbe, ch'eran molte e
grandi, / d'infanti e di femmine e di viri. (25-30)
they sinned not
// [Virgil explains who they are]..."ch'ei no peccaro.
merit
e s'egli hanno mercedi, / non basta, perchè non
ebber battesmo*, / ch'è porta della fede che tu
credi. // e se furon dinanzi al Cristianesimo, / non
properly
adorar debitamente Dio; / e di questi cotai son

we are
io medesimo.// Per tai difetti, non per altro rio, / semo
only in so far afflicted
perduti, e sol di tanto offesi, / che senza speme
vivemo in disio." // Gran duol mi prese al cuor,
quando lo intesi, / pe~~r~~rocchè gente de molto
valore / Conobbi, che in quel limbo eran sospesi.
(34-45) // ... Non era lunga ancor la nostra
via / di qua dal sonno, quand'io vidi un
foco, / ch'emisperio di tenebre vincia. // Di
lungi v'eravamo ancora un poco, / ma non
ssi honorable
sì, ch'io non discerne~~a~~ in parte, / che orre-
val gente possedea quel loco. // (67-72) // ...
Intanto voce fu per me udita: / "Onorate
His spirit which departed, now
l'altissmo poeta; / l'ombra sua torna, ch'era
returns
dipartita!" // Poichè la voce fu restata e queta,
/ vidi quattro grand'ombre a noi venire: / sem-
bianza avevan nè trista nè lieta (79-84) //
...[Virgil explains:] "Quegli è Omero poeta sov-
rano, / l'altro è Orazio satiro, che viene, /
Ovidio è il terzo, e l'ultimo Lucano. (88-90)

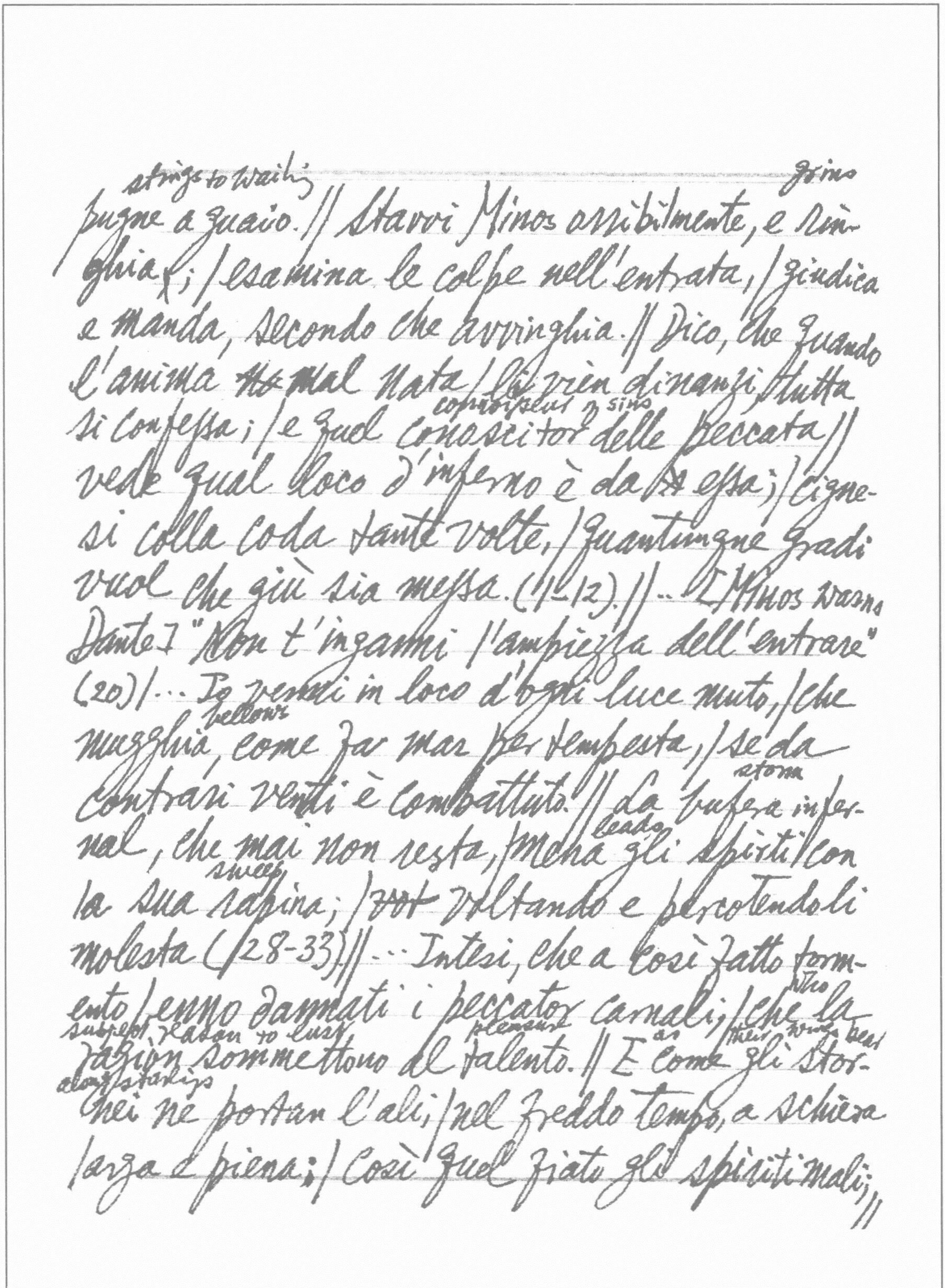


//…" Così vidi adunar la bella scuola / di quei
signor dell'altissimo canto, / che sopra gli altri,
com'aquila, vola. // Da ch'ebber ragionato insieme
alquanto, / volsersi a me con salutevol cenno: / e
il mio maestro sorrise di tanto. // E più d'onore
they made me of
ancora assai mi fenno, / ch'esser mi fecer ~~del~~
their number the 6th
della loro schiera, / ch'io fui sesto tra
these intelligences
cotanto senno [Dante was distinctly not a
modest man!] (94-102). // [He sees the most distin-
guished of the heathen women & men: Electra, Hector,
Aeneas, Caesar, Penthesilea, Brutus, & others] … e
apart from others
solo in parte vidi il Saladino [the famous Eastern
potentate who opposed the Crusaders & was defeated
by Richard Coeur de Lion] (129). // Poi che innalzai
eyelids
un poco più le ciglia, / vidi il maestro di color
che sanno, / seder tra filosofica famiglia. // Tutti
lo ~~mir~~ miran, tutti onor gli fanno; / quivi ~~vid~~
vid'io Socrate e Platone, / che innanzi agli
altri più presso gli stanno; // Democrito, che il

ascribes the world to chance
Mondo a caso pone, | Diogenes, Anassagora e Tale, |
Empedocles, Eraclito e Zenone; || e vidi il
collector qualities
buono accoglitor del quale, | Dioscoride dico: e
Cicero
vidi Orfeo, | Tullio, e Lino, e Seneca morale.
|| Euclide geometra, e Tolommeo, | Ippocrate,
Galen
Avicenna e Galieno, | Averrois che il gran
commentary
comento feo. [Dioscorides, author of a work on
herbal medicine; Linus, mythical Greek poet;
Averrhoës, Arabian philosopher who wrote a commentary
on Aristotle. For other occupants of this circle,
see *Purgatorio*, XXII (130-144]. || Io non posso
in full drives
ritrar di tutti appieno: | però che sì mi caccia
the word falls short
il lungo tema, | che molte volte al fatto
of the reality
il dir vien meno. (145-7). ||

CANTO V

[The 2nd circle, or proper commencement of Hell, contains the souls of carnal sinners.] Così discesi
del cerchio primaio | giù nel secondo, che
men loco cinghia, | e tanto più dolor, che
encompasses less space & so much more suffering

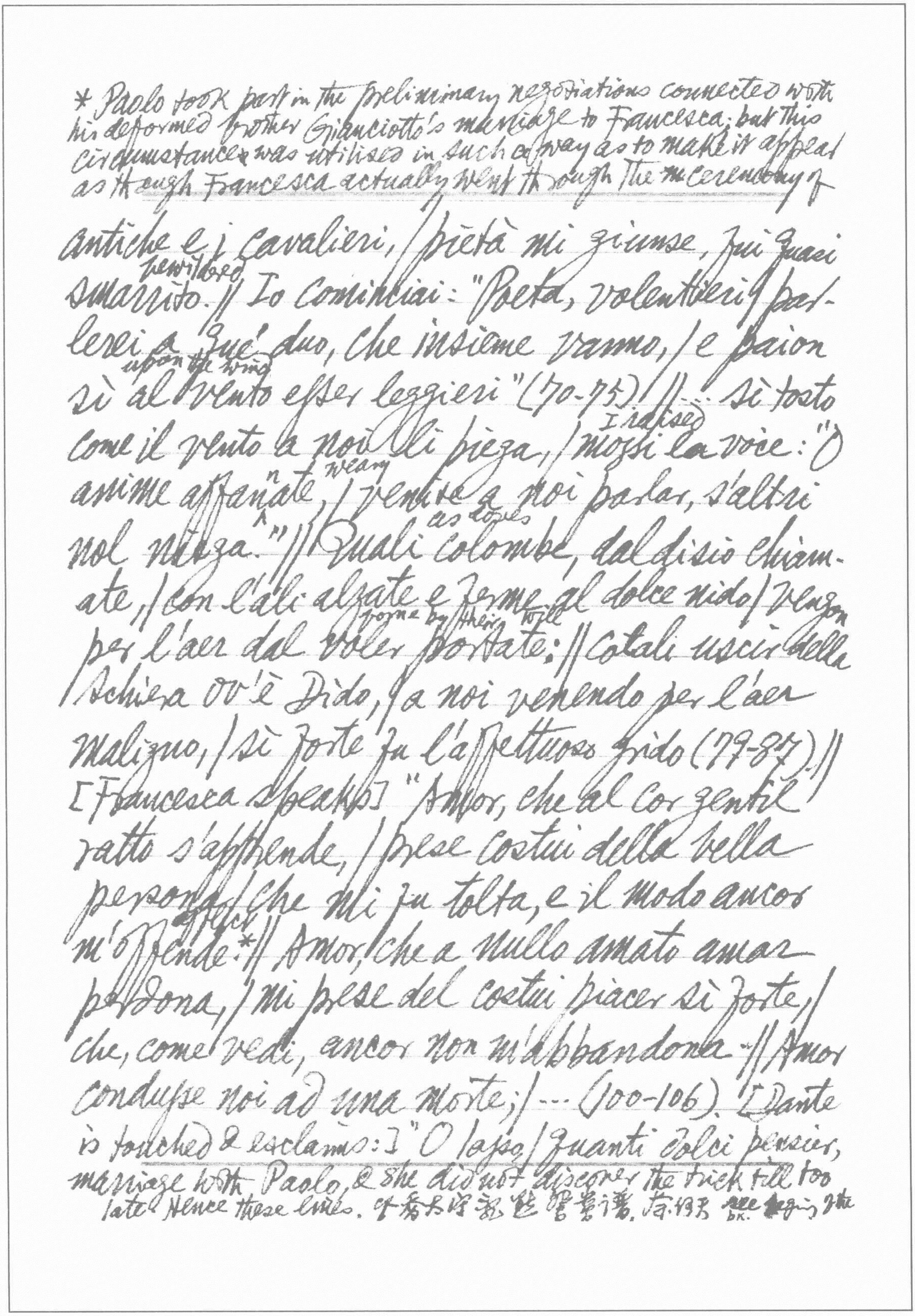


stings to wailing   grins
pugne a guaio. // Stavvi Minos orribilmente, e rin-
ghia; / esamina le colpe nell'entrata, / giudica
e manda, secondo che avvinghia. // Dico, che quando
l'anima ~~no~~ mal nata / li vien dinanzi, / tutta
connoisseur of sins
si confessa; / e quel conoscitor delle peccata //
vede qual loco d'inferno è da essa; / Cigne-
si colla coda tante volte, / quantunque gradi
vuol che giù sia messa. (1-12). // ... [Minos warns
Dante] "Non t'inganni l'ampiezza dell'entrare"
(20) / ... Io venni in loco d'ogni luce muto, / che
bellows
mugghia, come fa mar per tempesta, / se da
storm
contrari venti è combattuto. // La bufera infer-
leads
nal, che mai non resta, / mena gli spiriti con
sweep
la sua rapina; / ~~vot~~ voltando e percotendoli
molesta (28-33) // ... Intesi, che a così fatto torm-
who
ento / enno dannati i peccator carnali, / che la
subject reason to lust   pleasure   as   their wings bear
ragion sommettono al talento. // E come gli stor-
along starlings
nei ne portan l'ali, / nel freddo tempo, a schiera
larga e piena; / Così quel fiato gli spiriti mali; //

* lines 46-9 placed by Hugo at the head of his beautiful poem "Les Djinns" (Les Orientales, no. 28).

di qua, di là, di giù, di su gli mena. || Nulla
speranza gli conforta mai, / non che di posa,
cranes
ma di minor pena. || E come i gru van
songs making a long streak of
cantando lor lai, / facendo in aer di sè
themselves in the air uttering wails
lunga riga; / Così vid' io venir, traendo guai, ||
strife of winds *
ombre portate dalla detta briga; (37-49)...

[Virgil identifies the sinners at Dante's request. The first among them, Semiramis] "fu imperatrice di molte favelle [Dante appears to have confused the kingdom of Assyria or Babylonia in Asia with the Babylon in Egypt, for only the latter was ruled by the Sultan; "the empress of many tongues" probably because Babylon & Babel were commonly held to be identical] (54). || A vizio di lussuria fu sì rotta, / Che libito fe' licito in sua legge / per torre il biasmo, in che era condotta (55-7). || ...." [Among the sinners are "Cleopatras lussuriosa" (63), Helen, Achilles, Paris, Tristan]... Poscia ch'io ebbi il mio dottore udito / nomar le donne



* Paolo took part in the preliminary negotiations connected with
his deformed brother Gianciotto's marriage to Francesca; but this
circumstance was utilised in such a way as to make it appear
as though Francesca actually went through the ~~m~~ ceremony of

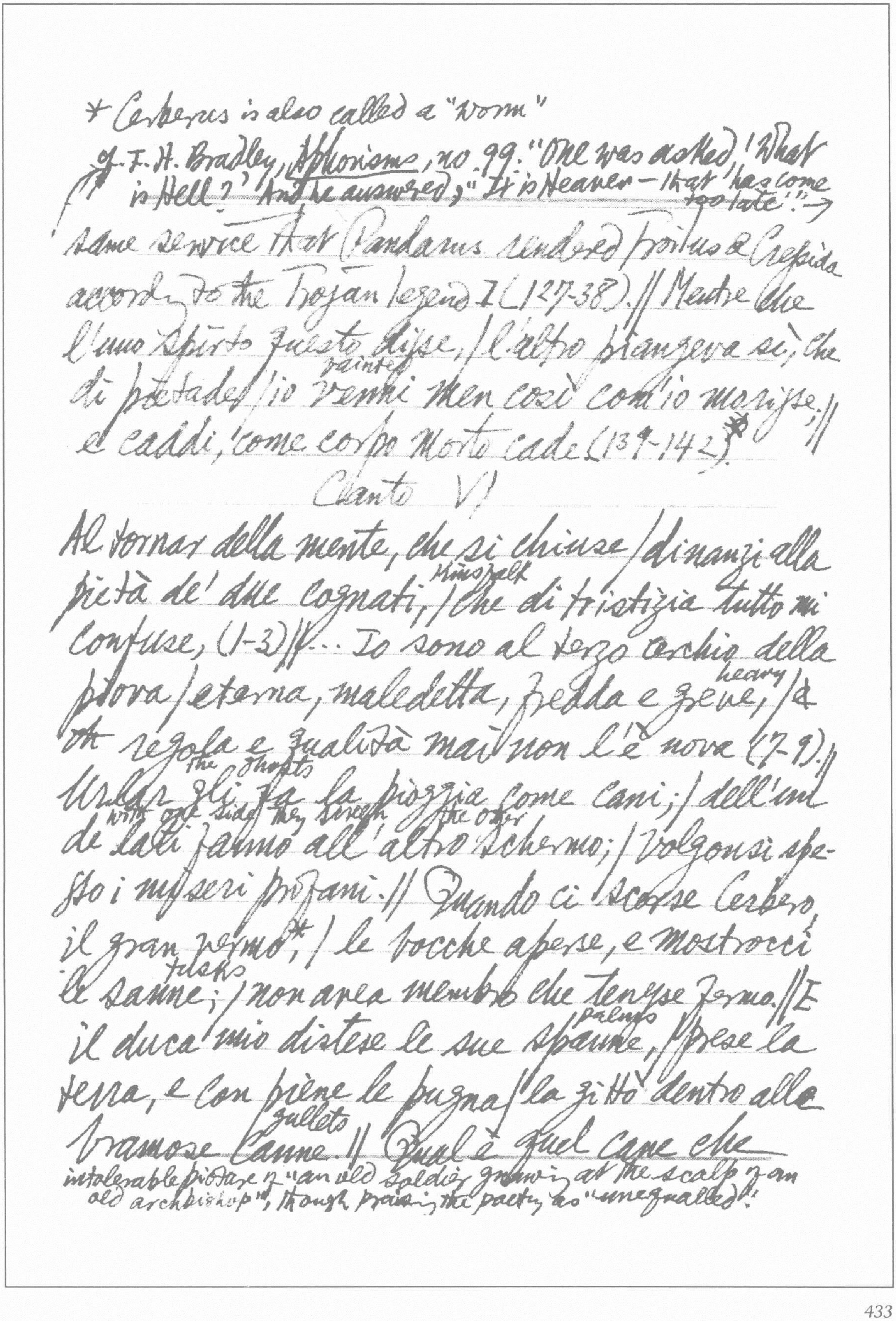
antiche e i cavalieri, / pietà mi giunse, fui quasi
bewildered
smarrito. // Io cominciai: "Poeta, volentieri / par-
lerei a quei duo, che insieme vanno, / e paion
upon the wind
sì al vento esser leggieri" (70-75) // ... sì tosto
I raised
come il vento a noi li piega, / mossi la voce: "O
weary
anime affannate, / venite a noi parlar, s'altri
as doves
nol niega." // Quali colombe, dal disio chiam-
ate, / con l'ali alzate e ferme al dolce nido / vegnon
borne by their will
per l'aer dal voler portate: // cotali uscir della
schiera ov'è Dido, / a noi venendo per l'aer
maligno, / sì forte fu l'affettuoso grido (79-87). //
[Francesca speaks] "Amor, che al cor gentil
ratto s'apprende, / prese costui della bella
persona / che mi fu tolta, e il modo ancor
affects
m'offende.* // Amor, che a nullo amato amar
perdona, / mi prese del costui piacer sì forte, /
che, come vedi, ancor non m'abbandona. // Amor
condusse noi ad una morte; / ... (100-106). [Dante
is touched & exclaims:] "O lasso, / quanti dolci pensier,

marriage with Paolo, & she did not discover the trick till too
late. Hence these lines. cf [illegible] ~~[illegible]~~ bk. [illegible] the

*cf. Vernon Lee, *The Handling of Words*, pp. 173-4 for a sharp rebuke of Landor's insensitive & facetious criticism of this episode (Dante, with his "eagle beak" & "peering eyes" is persistently inquisitive about Francesca's love affair & the woman is all frights & blushes, vainly trying to divert his prying). Landor's

Quanto disio / menò costoro al doloroso passo!*
(112-4). || ... Ma dimmi: al tempo de' dolci sospiri
by what & how love conducted you to know the dubious desires
/ a che e come concedette amore, / che conosceste
i dubbiosi desiri?" || Ed ella a me: "Nessun
maggior dolore, / che ricordarsi del tempo felice
/ nella miseria; e ciò sa il tuo dottore." (121-
3) || ... Noi leggevamo un giorno per diletto / di
we were
Lancillotto, come amor lo strinse; / soli erav-
alone this reading
amo e senza alcun sospetto. // Per più fiate
urged our eyes to meet several times
gli occhi ci sospinse / quella lettura, e scol-
orocci il viso; / ma solo un punto fu quel
che ci vinse. / Quando leggemmo il disiato
this one
riso / esser baciato da cotanto amante, / questi,
who shall never be divided from me
che mai da me non fia diviso, // la bocca
pander
mi baciò tutto tremante: / Galeotto fu il libro,
e chi lo scrisse; / quel giorno più non leggem-
mo avante." [The passage in question is again
referred to in *Par.* XV. 13-5; in the Old French romance
Gallehault renders Lancelot & Guinevere the

criticism occurs in his imaginary conversation "Leofric & Godiva", which also criticises the Ugolino episode as an



* Cerberus is also called a "worm"

cf. F. H. Bradley, Aphorisms, no. 99: "One was asked, 'What is Hell?' And he answered, "It is Heaven—that has come too late."" →

same service that Pandarus rendered Troilus & Cressida according to the Trojan legend I (127-38). // Mentre che l'uno spirto questo disse, / l'altro piangeva sì, che

fainted

di pietade / io venni men così com'io morisse; // e caddi, come corpo morto cade (139-142).*

Canto VI

Al tornar della mente, che si chiuse / dinanzi alla

himself

pietà de' due cognati, / che di tristizia tutto mi confuse, (1-3) // ... Io sono al terzo cerchio della

heavy

piova / eterna, maledetta, fredda e greve; / & [illegible] regola e qualità mai non l'è nova (7-9). //

The Shafts

Urlar gli fa la pioggia come cani; / dell'un

with one side they screen the other

de' lati fanno all'altro schermo; / volgonsi spesso i miseri profani. // Quando ci scorse Cerbero, il gran vermo,* / le bocche aperse, e mostrocci

tusks

le sanne; / non avea membro che tenesse fermo. // E

palms

il duca mio distese le sue spanne, / prese la terra, e con piene le pugna / la gittò dentro alle

gullets

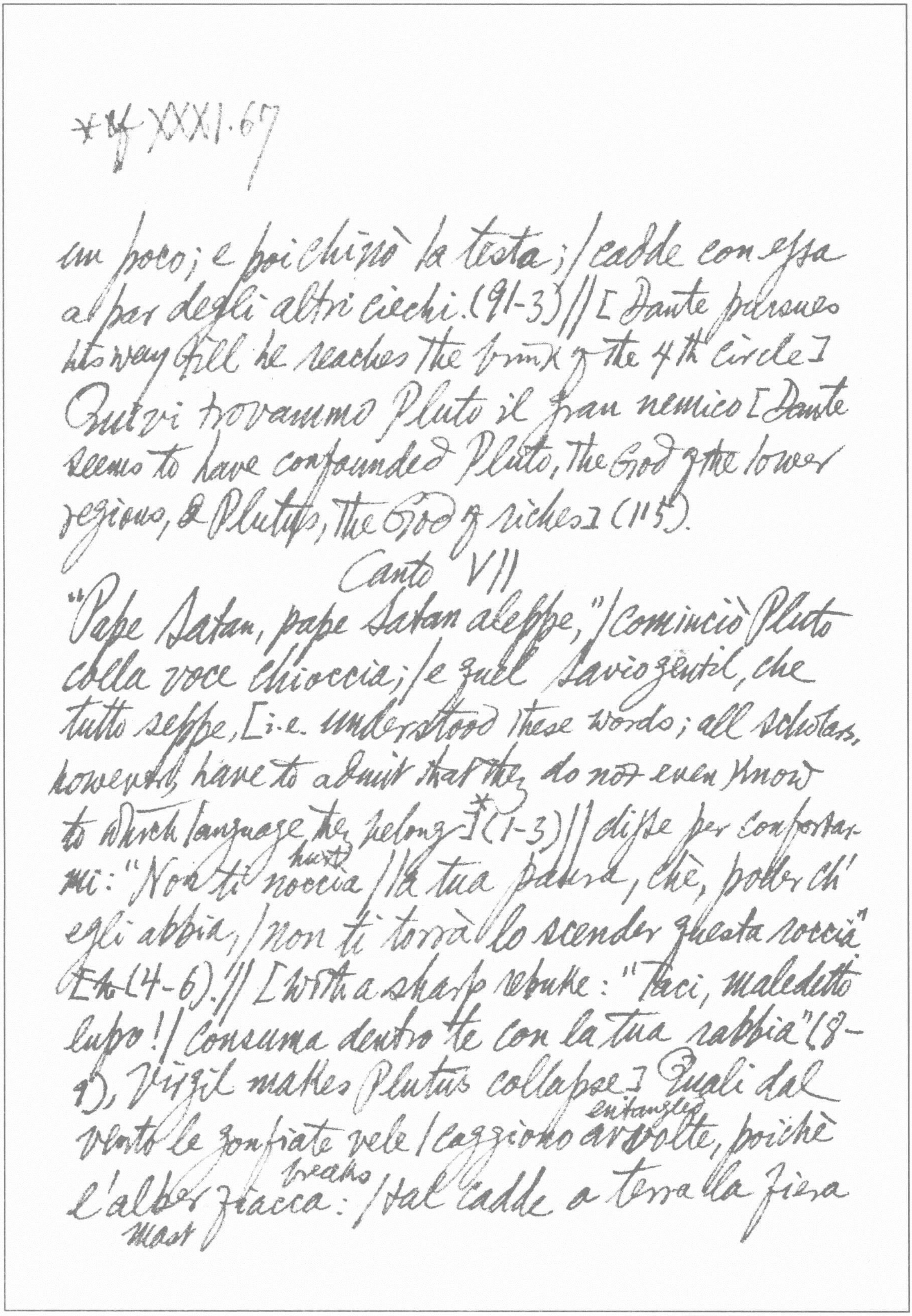
bramose canne. // Qual è quel cane che

intolerable picture of "an old soldier gnawing at the scalp of an old archbishop", though praising the poetry as "unequalled".

cf N. Lenau: "Frage": "O Menschenherz, was ist dein Glück?/ Ein rätselhaft geborner / Und, kaum gegrüsst, verlorner, / Unwiederholter Augenblick!" (Oxford Bk. of German Verse, p. 343)

abbaiando agogna, / e si racqueta poi che il pasto morde, / Chè solo a divorarlo intende e pugna: / cotai se fecer quelle facce lorde / dello demonio Cerbero che thunders on introna / l'anime sì, ch'esser vorrebber sorde. // Noi passavam su per l'ombre, ~~the~~ che subdues adona / la greve pioggia, e ponevam le feet piante / sopra lor emptiness vanità, che par persona (28-36). // [The shade of one sits up as Dante passes — a Florentine nicknamed the Pig] "Voi, cittadini, mi chiamaste Ciacco: / per la dannosa colpa della gola, / come tu vedi, alla pioggia mi languish fiacco (52-4); // ..." [Dante wishes to know the whereabouts of a number of Florentine worthies]: "dimmi ove sono, e fa ch'io li conosca: / Chè gran disio mi stringe di sapere, / se il ciel gli addolcia o l'inferno gli attosca" (82-83). // [Ciacco answers that they are among "le anime più nere" (85) & then he will say no more]

Gli diritti occhi torse allora in biechi; / Guardommi
straight eyes squint -mi



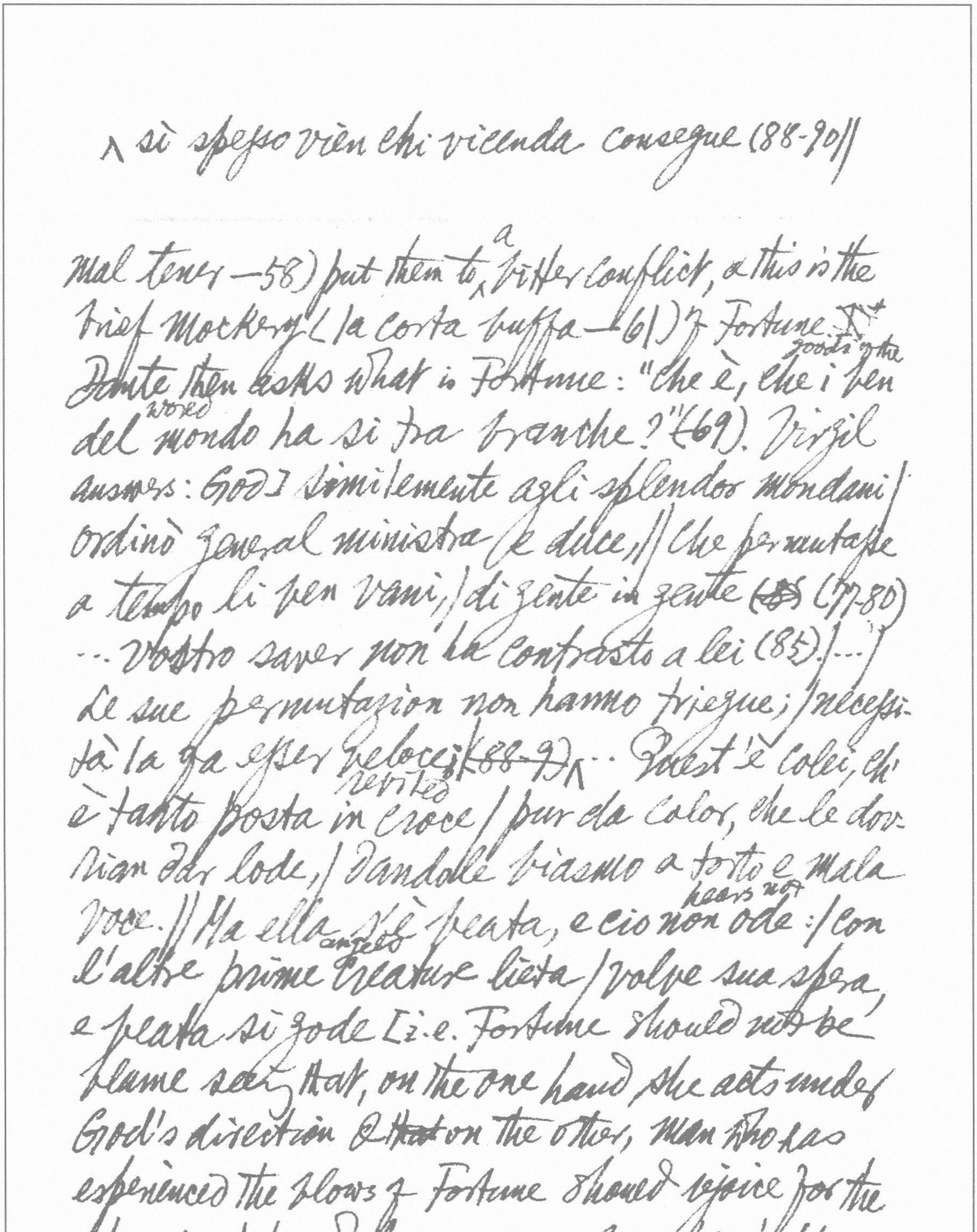
* Cf XXXI.67

un poco; e poi chinò la testa; / cadde con essa
al par degli altri ciechi. (91-3) || [Dante pursues
his way till he reaches the brink of the 4th circle]
Quivi trovammo Pluto il gran nemico [Dante
seems to have confounded Pluto, the God of the lower
regions, & Plutus, the God of riches] (115).

Canto VII

"Pape Satan, pape Satan aleppe," / cominciò Pluto
colla voce chioccia; / e quel savio gentil, che
tutto seppe, [i.e. understood these words; all scholars,
however, have to admit that they do not even know
to which language they belong *] (1-3) || disse per confortar-
mi: "Non ti hurt noccia / la tua paura, chè, poder ch'
egli abbia, / non ti torrà lo scender questa roccia"
~~Ea~~ (4-6). || [With a sharp rebuke: "Taci, maledetto
lupo! / Consuma dentro te con la tua rabbia" (8-
9), Virgil makes Plutus collapse] Quali dal
vento le gonfiate vele / caggiono entangled avvolte, poichè
l'alber mast breaks fiacca: / tal cadde a terra la fiera

Crudele (13-5). [They descend into the 4th concavity
"Che il mal dell' universo tutto insacca" (18)]
Qui vidi gente più che altrove troppa, / e d'una
parte ed'altra, con grandi urli, / voltando
chests
pesi per forza di poppa (25-7). [The right semi-
circle is occupied by the Prodigal, & the left by the
Avaricious among whom are many tonsured cherca-
squint-eyed
ti — 39). Virgil:] "Tutti quanti fur guerci / sì
della mente in la vita primaia, / Che con mis-
ura nullo spendio ferci. // Assai la voce lor chia-
ro l'abbaia, / quando vengono a' duo* punti
divide.
del cerchio, / ove colpa contraria li dispaia.
clergy hairy covering
Questi fur cherci, che non han coperchio / piloso
al capo, e Papi e Cardinali, / in cui usa
does its utmost
avarizia il suo soperchio." [40-48] // In eterno
continue butting against one another
verranno agli due cozzi; / Questi risurgeranno
del sepulcro / col pugno chiuso, e questi co'
shorn
crin mozzi [cf the proverb "dissipare sino a' cap-
egli] (55-7) // [Ill-giving & ill-keeping [Mal dare e



^ sì spesso vien chi vicenda consegue (88-90)||

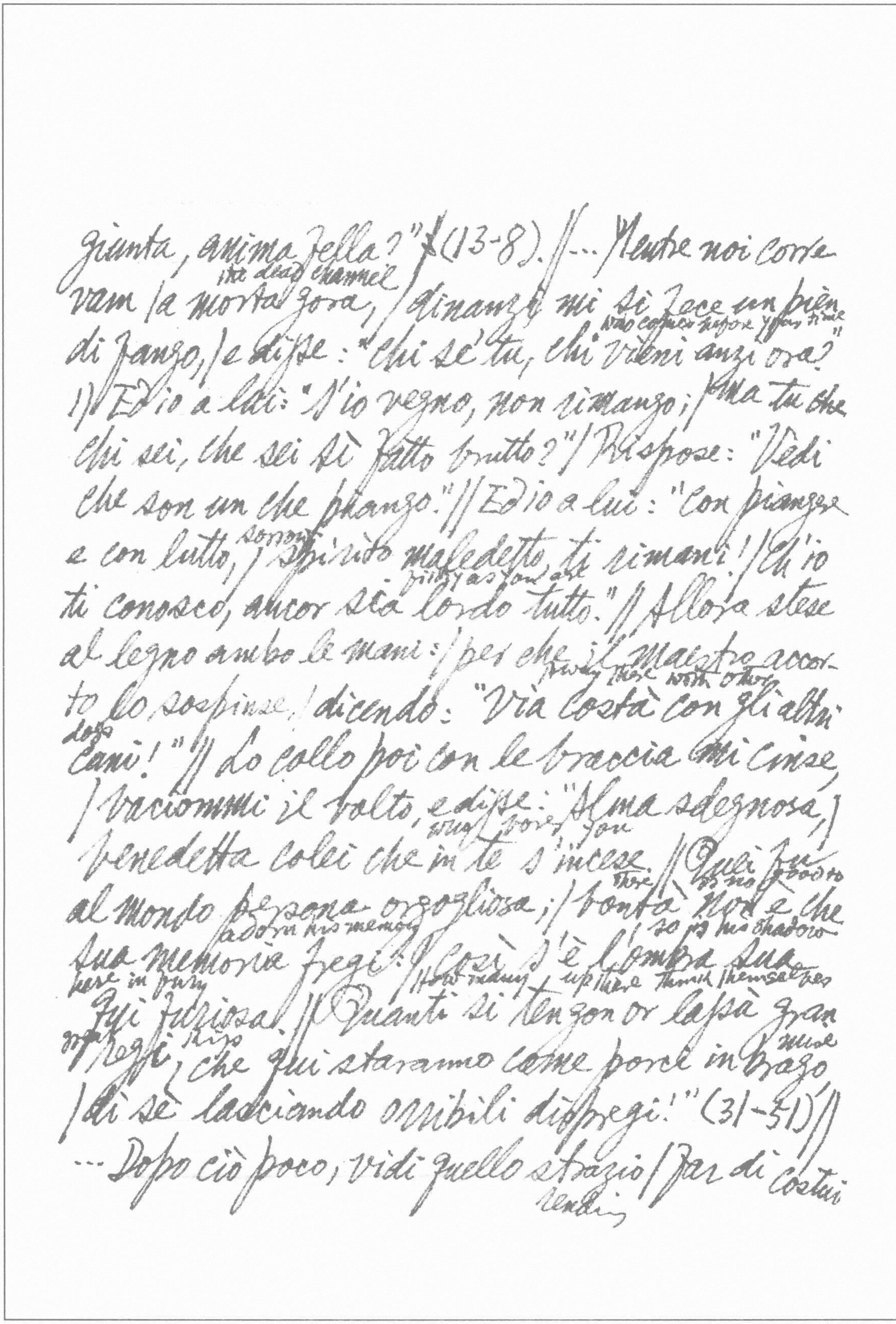
mal tener—58) put them to ^a bitter conflict, & this is the
brief Mockery (la corta buffa—61) of Fortune.
Dante then asks what is Fortune: "Che è, che i ben (goods of the
world) del mondo ha sì tra branche?" (69). Virgil
answers: God] similemente agli splendor mondani|
ordinò general ministra e duce,|| Che permutasse
a tempo li ben vani,| di gente in gente ~~(85~~ (77-80)
... Vostro saver non ha contrasto a lei (85).|...|
Le sue permutazion non hanno triegue;| necessi-
tà la fa esser veloce;| ~~(88-9)~~ ^ ... Quest' è colei, ch'
è tanto posta in croce (revited)| pur da color, che le dov-
rian dar lode,| dandole biasmo a torto e mala
voce.|| Ma ella s'è beata, e ciò non ode (hears not):| con
l'altre prime creature (angels) lieta| volve sua spera,
e beata si gode [i.e. Fortune should not be
blame seeing that, on the one hand, she acts under
God's direction & ~~that~~ on the other, man who has
experienced the blows of Fortune should rejoice for the
turn of ~~the~~ her wheel may soon bring him happiness]

the 5th circle

(91-96)... "[They came to the Styx] E io, che di
mirar mi stava inteso, / vidi genti fangose in
bog
quel pantano, / ignude tutte, e con sembiante
smite each other
offeso. // Questi si percotean non pur con
mano, / ma con la testa, e col petto, e co'
maiming each other
piedi, / troncandosi coi denti a brano a
brano (109-114). [Virgil explains that they are
the wrathful & the sullen: "l'anime di color
cui vinse l'ira" (116)] "che sotto l'acqua
bubble
ha gente che sospira, / e fanno pullular quest'
surface
acqua al summo, / come ti dice u' che s'
aggira (118-120). //..."

Canto VIII

[Virgil is called the "sea of all intelligence" (il mar
di tutto il senno—7)] Corda non pinse mai
da se saetta, / che sì corresse via per l'aer
snella, / com'io ~~vivi~~ vidi una nave piccioletta, //
Venir per l'acqua verso noi in quella, / sotto il
governo d'un sol galeotto, / che gridava: "Or se'
guidance steersman

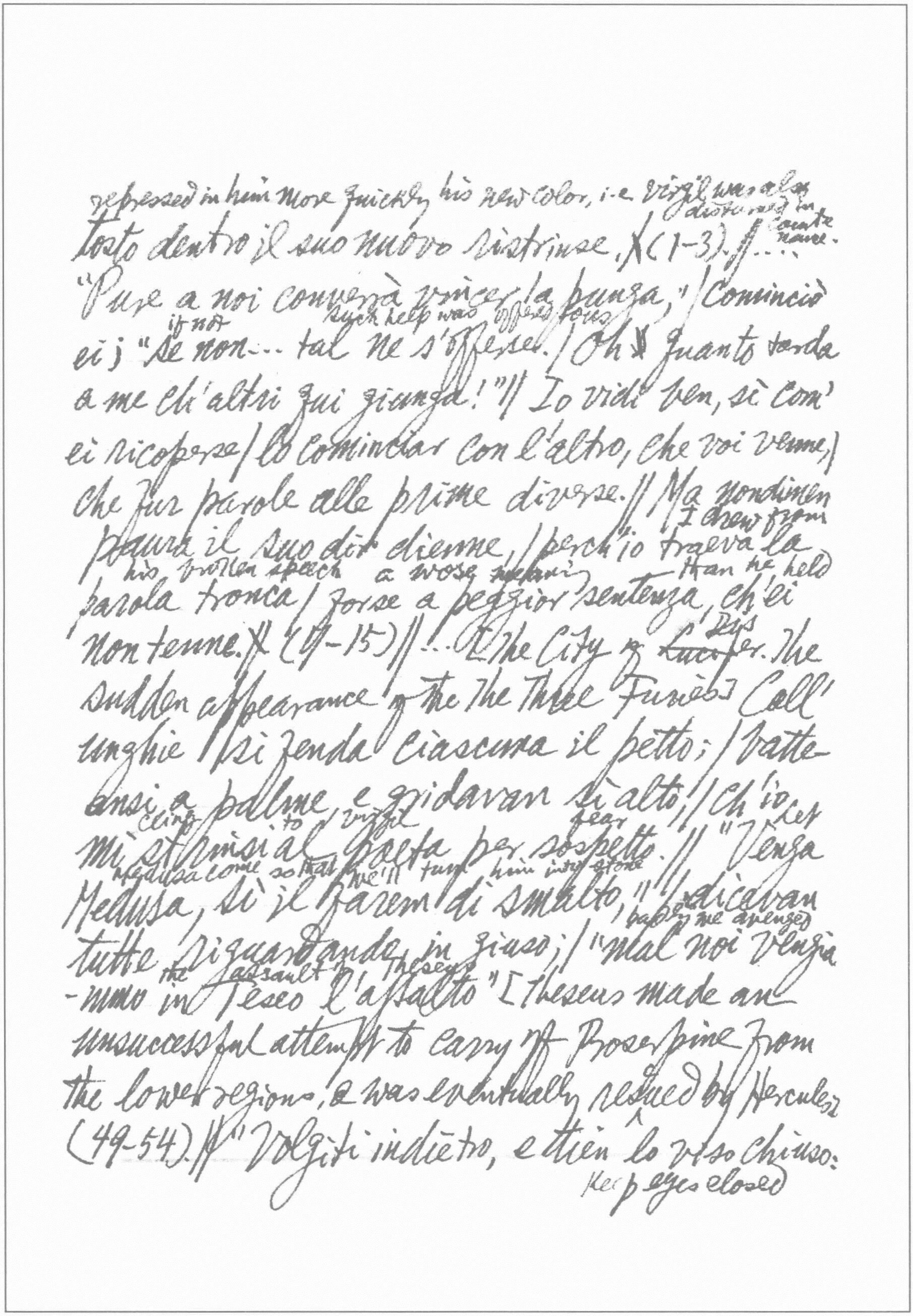


giunta, anima fella?" (13-8). // ... Mentre noi corre-
the dead channel
vam la morta gora, / dinanzi mi si fece un pien
who comes before your time
di fango, / e disse: "Chi se' tu, che vieni anzi ora?"
// Ed io a lui: "S'io vegno, non rimango; / ma tu che
chi sei, che sei sì fatto brutto?" / Rispose: "Vedi
che son un che piango." // Ed io a lui: "Con pianger
sorrow
e con lutto, / spirito maledetto, ti rimani! / Ch'io
filthy as you are
ti conosco, ancor sia lordo tutto." // Allora stese
al legno ambo le mani: / per che il maestro accor-
away there with others
to lo sospinse, / dicendo: "Via costà con gli altri
dogs
cani!" // Lo collo poi con le braccia mi cinse,
/ baciommi il volto, e disse: "Alma sdegnosa, /
who bore you
benedetta colei che in te s'incese. // Quei fu
there was no goodness
al mondo persona orgogliosa; / bontà non è che
adorn his memory / so is his shadow
sua memoria fregi: / così s'è l'ombra sua
here in fury / How many / up there think themselves
qui furiosa. // Quanti si tengon or lassù gran
of kings / mire
regi, / che qui staranno come porci in brago
/ di sé lasciando orribili dispregi!" (31-51) //
... Dopo ciò poco, vidi quello strazio / far di costui
rending

the muddy people tore him
alle fangose genti, / che Dio ancor ne lodo e ne
ringrazio. // Tutti gridavano: "A Filippo Argen-
the passionate Florentine spirit turned with
ti!" // Lo fiorentino spirito bizzarro / in se
his own teeth upon himself
medesmo si volgea co' denti. (58-63) //...
[They come to the City of Dis, & Phlegyas lands
them at the gates. The host of fallen angels
deny them admittance, angrily shouting: "Chi è
costui, che senza morte // va per lo regno della
morta gente?" (84-5). Disheartened, Dante wants
to turn back] "Non mi lasciar," diss'io, "così
disfatto; / e se l'andar più oltre c'è negato, /
ritroviam l'orme nostre insieme ratto" (100
-2). // [Virgil goes parleying with the demons,
and Dante left behind, falls prey to doubts: "ed
i.e. doubt yes & no
io rimango in forse, / chè il sì, e il no nel
contend in my head
capo mi tenzona" (110-111).]

CANTO IX

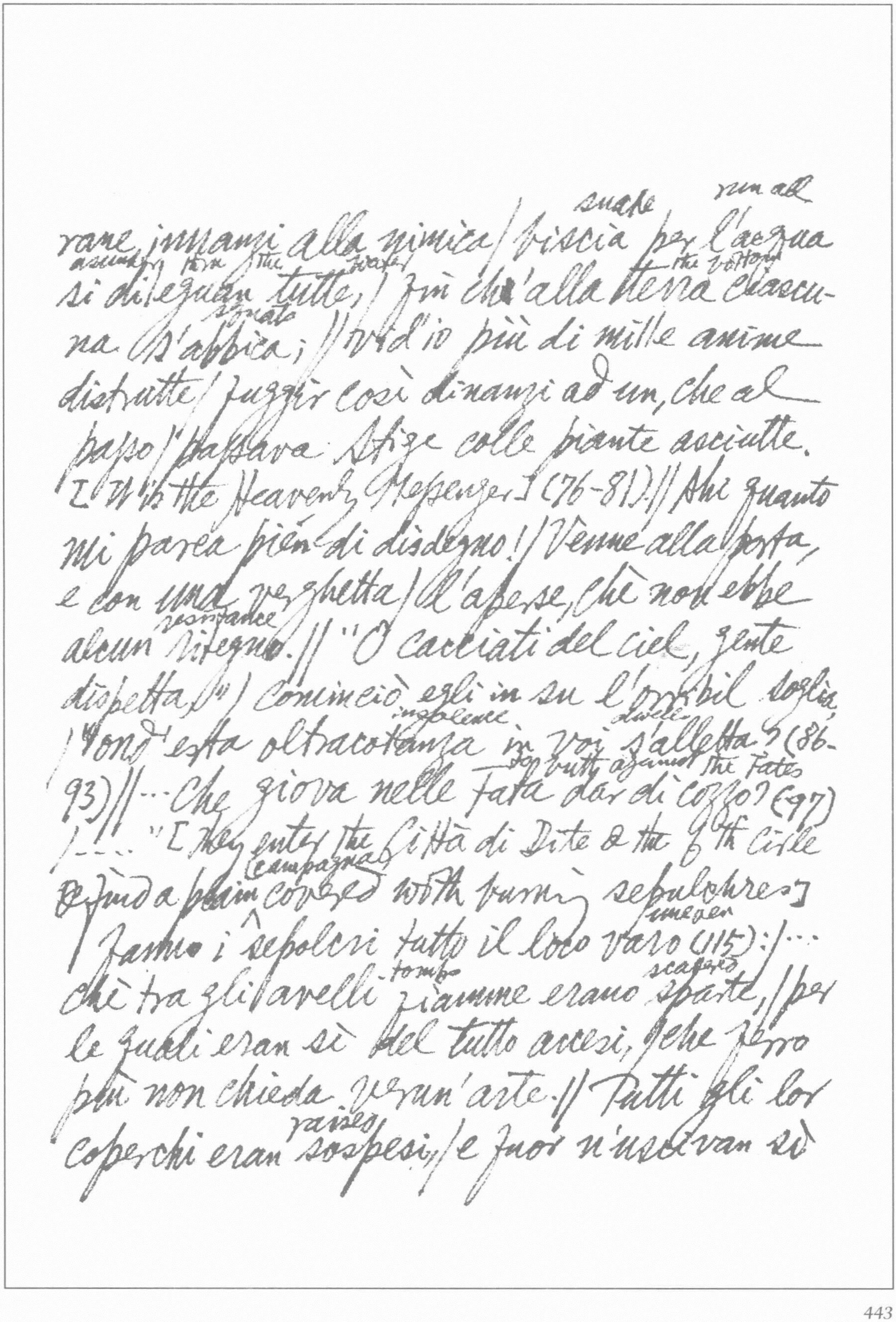
which cowardice painted on my face
Quel color che viltà di fuor mi pinse, /
veggendo il duca mio tornare in volta, // più



repressed in him more quickly his new color, i.e. Virgil was also
disturbed in Dante
same.
tosto dentro il suo nuovo ristrinse. X (1-3). // . . .
"Pure a noi converrà vincer la punga," / cominciò
if not such help was offered to us
ei; "Se non . . . tal ne s'offerse. / Oh ! quanto tarda
a me ch'altri qui giunga!" // Io vidi ben, sì com'
ei ricoperse / lo cominciar con l'altro, che poi venne, /
che fur parole alle prime diverse. // Ma nondimen
I drew from
paura il suo dir dienne, / perch'io traeva la
his broken speech a worse ~~meaning~~ than he held
parola tronca / forse a peggior sentenza, ch'ei
Dis
non tenne. X (7-15) // . . . [The City of ~~Lucif~~er. The
sudden appearance of the The Three Furies] Coll'
unghie / si fendea ciascuna il petto; / batte-
ansi a palme, e gridavan sì alto, / ch'io
cling to Virgil fear let
mi strinsi al poeta per sospetto. // "Venga
Medusa come so that we'll turn him into stone
Medusa, sì 'l farem di smalto," / dicevan
badly we avenged
tutte riguardando in giuso; / "mal non vengia-
the assault of Theseus
-mmo in Teseo l'assalto" [Theseus made an
unsuccessful attempt to carry off Proserpine from
the lower regions, & was eventually rescued by Hercules]
(49-54). // "Volgiti indietro, e tien lo viso chiuso:
keep eyes closed

* Intrusive reminder of the allegorical sense, which perhaps
is quite necessary here because ~~(or Dante~~ with Dante allegory
certainly does not dwell in a crystal palace (Lemaître:
"L'allégorie habite un palais diaphane")

Chè, se il Gorgon si mostra, e tu il vedessi, / nulla
there would be no return upwards
sarebbe del tornar mai suso." // Così disse il maestro;
trust not
ed egli stessi / mi volse, e non si tenne alle
close me also with his hands.
mie mani, / che con le sue ancor non mi
chiudessi. // O voi, ch'avete gl' intelletti sani, /
mirate la dottrina, che s'asconde / sotto il
velame degli versi strani!* [A bad conscience
(the Furies) & stern obduracy which turns the
heart to stone (Medusa) are impediments that
obstruct the path of every sinner intent on salvation]
(55–63). // E già venia su per le torbid'
onde / un fracasso d'un suon pien di spavento, /
per cui tremavano ambedue le sponde, // non
altrimenti fatto che d'un vento / impetuoso per
which smites the forest
gli avversi ardori, / che fier la selva senza
without stay — shatters off the boughs
alcun rattento; // li rami schianta, abbatte,
dusty in front, it goes superb
e porta fuori; / dinanzi polveroso va superbo, /
wild beasts
e fa fuggir le fiere e li pastori (64–72). // …
[Virgil bids Dante open his eyes.] Come ~~la~~
le

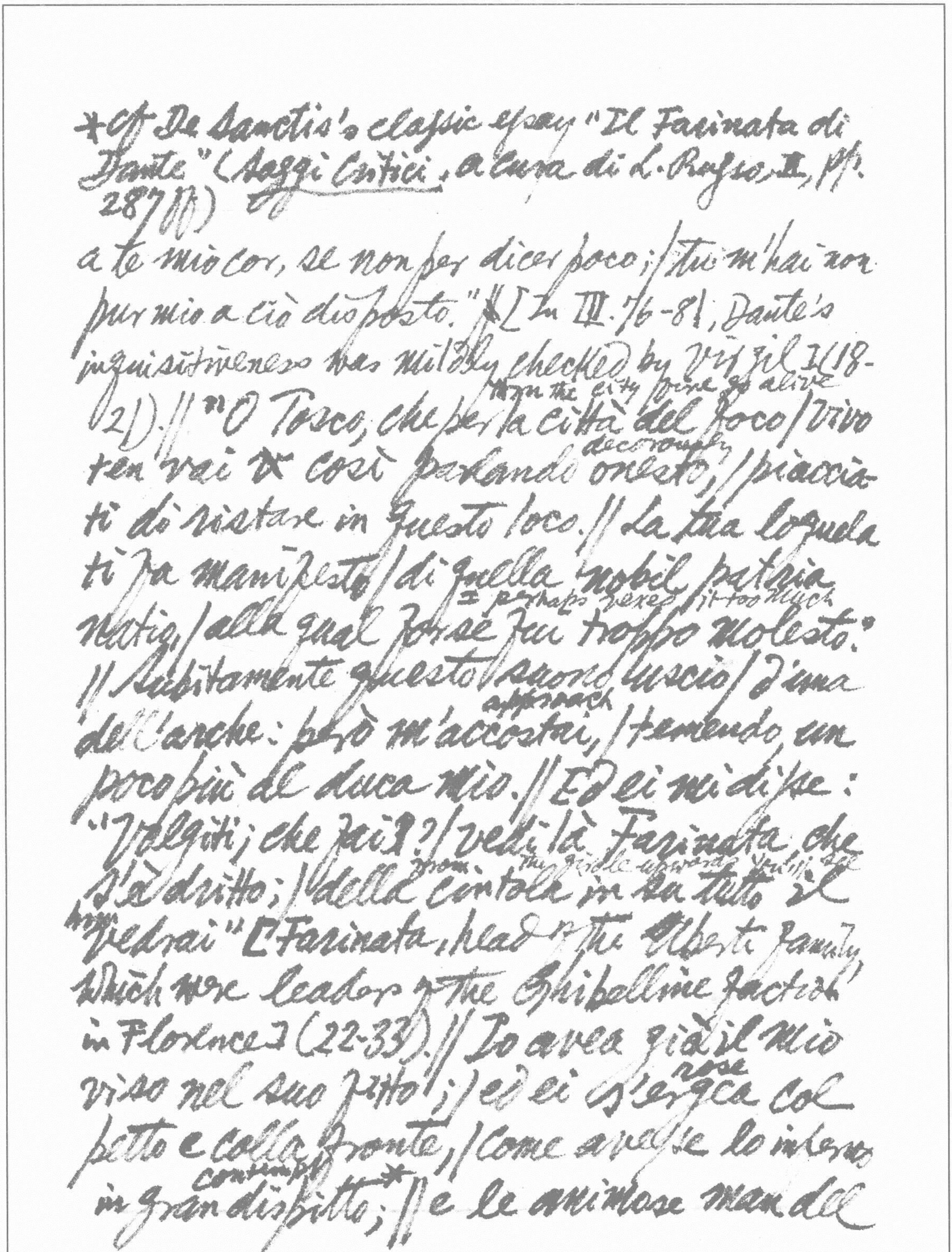


snake run all
rane innanzi alla nimica / biscia per l'acqua
asunder from the water the bottom
si dileguan tutte, / fin ch'alla terra ciascu-
squats
na s'abbica; // vid'io più di mille anime
distrutte / fuggir così dinanzi ad un, che al
passo / passava Stige colle piante asciutte.
[It is the Heavenly Messenger] (76-81). // Ahi quanto
mi parea pien di disdegno! / Venne alla porta,
e con una verghetta / l'aperse, chè non v'ebbe
resistance
alcun ritegno. // "O cacciati del ciel, gente
dispetta," / cominciò egli in su l'orribil soglia,
insolence dwells
/ "ond' esta oltracotanza in voi s'alletta? (86-
to butt against the Fates
93) // ... Che giova nelle fata dar di cozzo? (97)
/ ... " [They enter the Città di Dite & the 6th circle
campagna
& find a ~~plain~~ covered with burning sepulchres]
uneven
/ fanno i sepolcri tutto il loco varo (115): / ...
tombs scattered
chè tra gli avelli fiamme erano sparte, // per
le quali eran sì del tutto accesi, / che ferro
più non chieda verun'arte. // Tutti gli lor
raised
coperchi eran sospesi, / e fuor n'uscivan sì

duri lamenti, | che ben parean di miseri e
wounded
d'offesi (115-123). // [Virgil explains] ... "Qui
arch-heretics
son gli eresiarche | co' lor seguaci d'ogni
setta, e molto | più che non credi, son le
tombe carche. (127-9). // ..."

Canto X

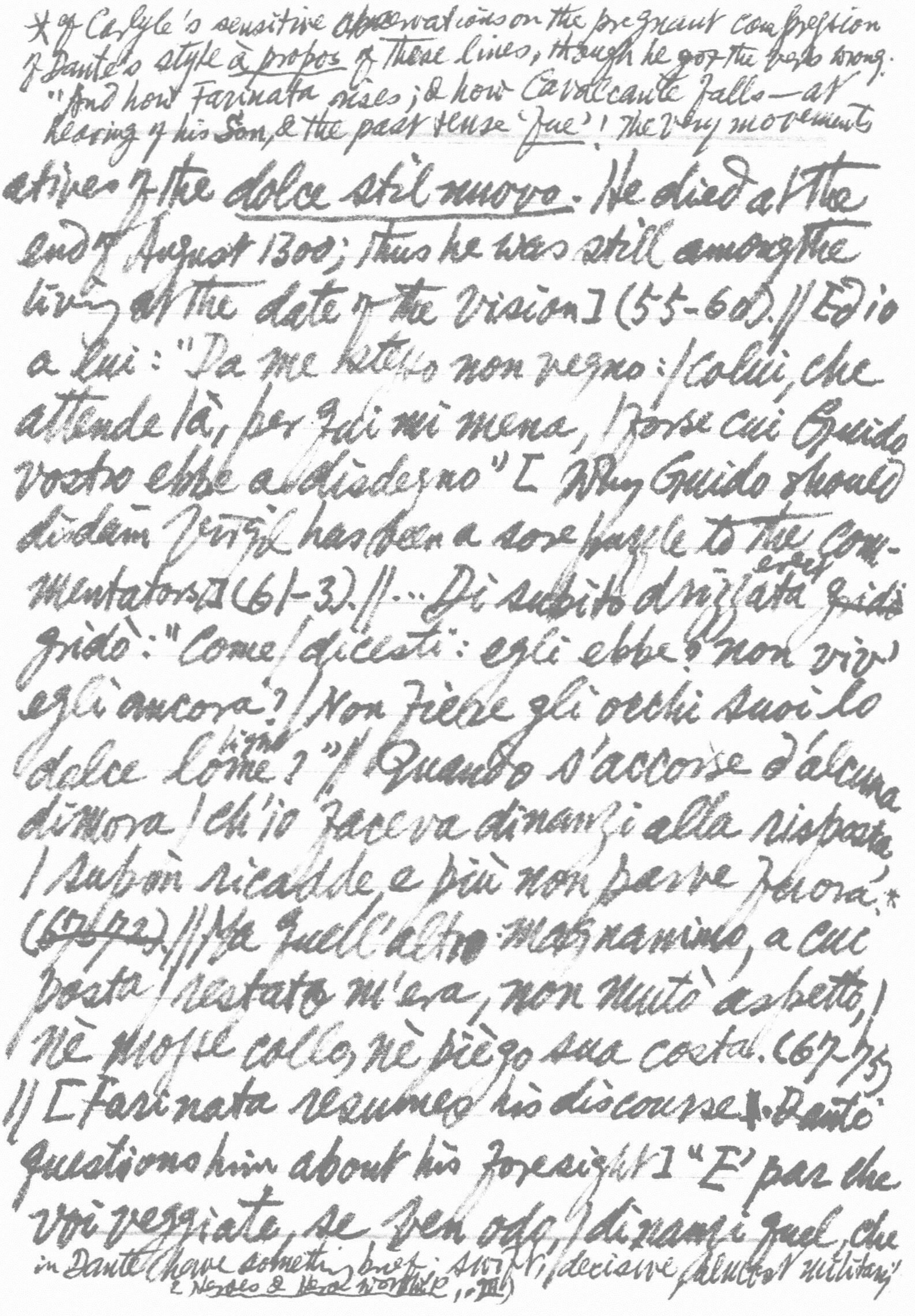
[Dante asks:] ... "La gente, che per li sepolcri
giace, | potrebbesi veder? già son levati | tutti
i coperchi, e nessun guardia face." (7-9) // ....
[Virgil answers:] .. "Suo cimitero da questa
parte hanno | con Epicuro tutti i suoi seguaci, |
che l'anima col corpo morta fanno [Epicurus'
summum bonum is conceivable on earth, whereas
The Catholic Church teaches that life on earth is but
"a running unto death", & true happiness is to be
found only in the life beyond] (13-5). // ..." [Virgil
refers to Dante's secret wish to see some of his
fellow-citizens:] "e al disio ancor, che tu mi
taci." // Ed io: "Buon duca, non tegno nascosto |



*Cf De Sanctis's classic essay "Il Farinata di
Dante" (Saggi Critici, a cura di L. Russo, II, pp.
287 ff)

a te mio cor, se non per dicer poco; / tu m'hai non
pur mio a ciò disposto." * [In III. 76-81, Dante's
inquisitiveness was mildly checked by Virgil] (18-
from the city fire go alive
21). // "O Tosco, che per la città del foco / vivo
decorously
ten vai * così parlando onesto, / piacciati di ristare in questo loco. // La tua loquela
ti fa manifesto / di quella nobil patria
I perhaps vexed it too much
natio, / alla qual forse fui troppo molesto."
// Subitamente questo suono uscìo / d'una
approach
dell'arche: però m'accostai, / temendo, un
poco più al duca mio. // Ed ei mi disse:
"Volgiti; che fai? / vedi là Farinata che
from the girdle upward you'll see
s'è dritto; / della cintola in su tutto il
him
vedrai" [Farinata, head of the Uberti family,
which were leaders of the Ghibelline faction
in Florence] (22-33). // Io avea già il mio
rose
viso nel suo fitto; / ed ei s'ergea col
petto e colla fronte, / come avesse lo inferno
contempt
in gran dispitto; * // e le animose man del

duca e pronte / mi pinser tra le sepolture
let your words be numbered
a lui, / dicendo: "Le parole tue sien conte" //
Com'io al piè della sua tomba fui, / guardo-
mmi un poco, e poi quasi ~~sot~~ sdegnoso / mi
your ancestors
dimandò: "Chi fur li maggior tui?" //...
(34-42). //... Allor ~~sur~~ surse alla
visible to his
vista scoperchiata / un'ombra lungo
chin
questa infino al mento; / credo che s'era
in ginocchie levata. [The spirit of Caval-
cante Cavalcanti, mentioned in the *Decamerone*
6th & 9th day] (52-4) // D'intorno mi guardò
with
some one
come talento / avesse di veder s'altri era
expectation
meco; / ma poi che il sospicciar fu tutto
blind
prison
spento, // piangendo disse: "Se per questo
cieco // carcere vai per altezza d'inge-
gno, / mio figlio ov' è, e perchè non è
teco?" [His son Guido Cavalcanti was
Farinata's son-in-law & Dante's great
friend; Guido & Dante are the chief represen-



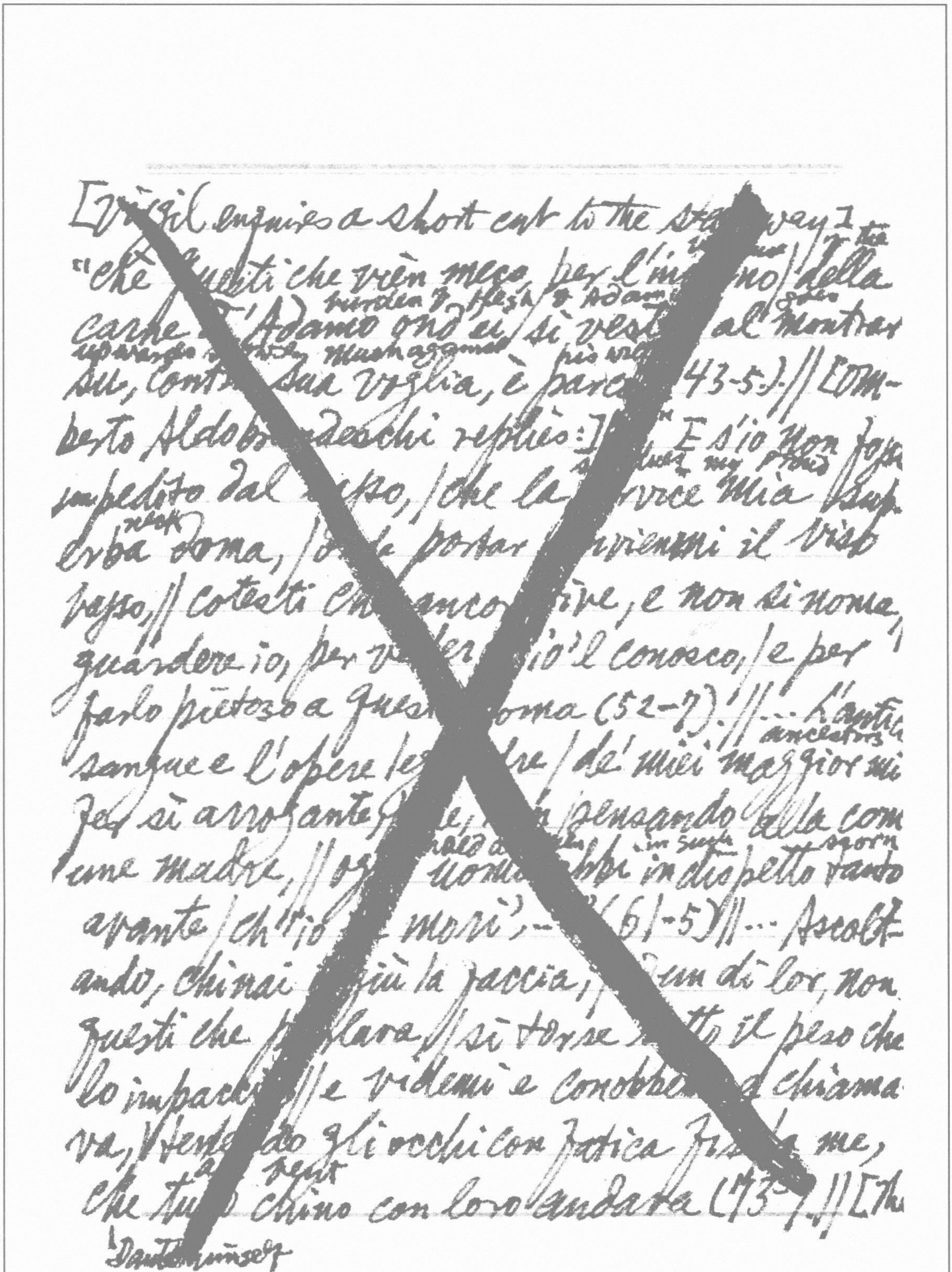
atives of the *dolce stil nuovo*. He died at the end of August 1300; thus he was still among the living at the date of the Vision] (55-60). // E dio a lui: "Da me stesso non vegno: / colui, che attende là, per qui mi mena, / forse cui Guido vostro ebbe a disdegno" [Why Guido should disdain Virgil has been a sore puzzle to the commentators] (61-3). // ... Di subito drizzato erect ~~gridò~~ gridò: "Come / dicesti: egli ebbe? non viv' egli ancora? / Non fiere gli occhi suoi lo dolce lome light?" // Quando s'accorse d'alcuna dimora / ch'io faceva dinanzi alla risposta / supin ricadde e più non parve fuora.* ~~(67-72)~~ // Ma quell'altro magnanimo, a cui posta / restato m'era, non mutò aspetto, / nè mosse collo, nè piegò sua costa. (67-75) // [Farinata resumes his discourse. Dante questions him about his foresight] "E' par che voi veggiate, se ben odo, / dinanzi quel che

---

* cf Carlyle's sensitive observations on the pregnant compression of Dante's style *à propos* of these lines, though he got the verb wrong: "And how Farinata rises; & how Cavalcante falls — at hearing of his Son, & the past tense 'fue'! The very movements in Dante have something brief, swift, decisive, almost military" (Heroes & Hero Worship, III)

& have a different manner with the
il tempo seco adduce, / e nel presente tenete altro
present
modo." // "Noi veggiam come quei, che ~~ha~~ ha mala
vision
are far from it
luce, / le cose," disse, "che ne son lontano; / Cot-
so much light gives us sommo
anto ancor ne splende il ~~sommo~~ Duce: // Quando
things draw near or are present, void
s'appressano, o son, tutto è vano / nostro intelletto;
e,
~~e s~~ s'altri nol ci apporta, / nulla sapem di
vostro stato umano. // Però comprender puoi
che tutta morta / fia nostra conoscenza da
quel punto / che del futuro fia chiusa la porta"
[i.e. the spirits in Hell have knowledge only of things
distant, either in the past or the future, but none
concerning events actually passing on the earth)
di di
[97-108] // Allor, come ~~di~~ mia colpa compunto, /
dissi: "Or direte dunque a quel caduto, / che il
suo nato è co' vivi ancor congiunto! // E s'io
make him know
fui dianzi alla risposta muto, / fat'ei saper
che il fei, perchè pensava / già nell'error
che m'avete soluto" (109-114).

Canto XI



~~[Virgil enquires a short cut to the stairway:]~~
~~"che questi che vièn meco, per l'incarco / della~~
~~burden of flesh of Adam~~
~~carne d'Adamo ond'ei si veste, al montar~~
~~su, contra sua voglia, è parco (43-5).// [Om-~~
~~berto Aldobrandeschi replies:] ... "E s'io non fossi~~
~~impedito dal sasso, / che la cervice mia / sup-~~
~~neck~~
~~erba doma, / onde portar convienmi il viso~~
~~basso, // cotesti ch'ancor vive, e non si noma,~~
~~guardere io, per veder s'io 'l conosco, / e per~~
~~farlo pietoso a questa soma (52-7).// ... L'antico~~
~~ancestors~~
~~sangue e l'opere leggiadre / de' miei maggior mi~~
~~fer sì arrogante, che, non pensando alla com-~~
~~in such scorn~~
~~une madre, // ogni uomo ebbi in dispetto tanto~~
~~avante / ch'io ne morì ... (61-5)// ... Ascolt-~~
~~ando, chinai giù la faccia, / e un di lor, non~~
~~questi che parlava, // si torse sotto il peso che~~
~~lo impaccia, // e videmi e conobbemi e chiama-~~
~~va, / tenendo gli occhi con fatica fisi a me,~~
~~bent~~
~~che tutto chino con loro andava (73-8).// [The~~

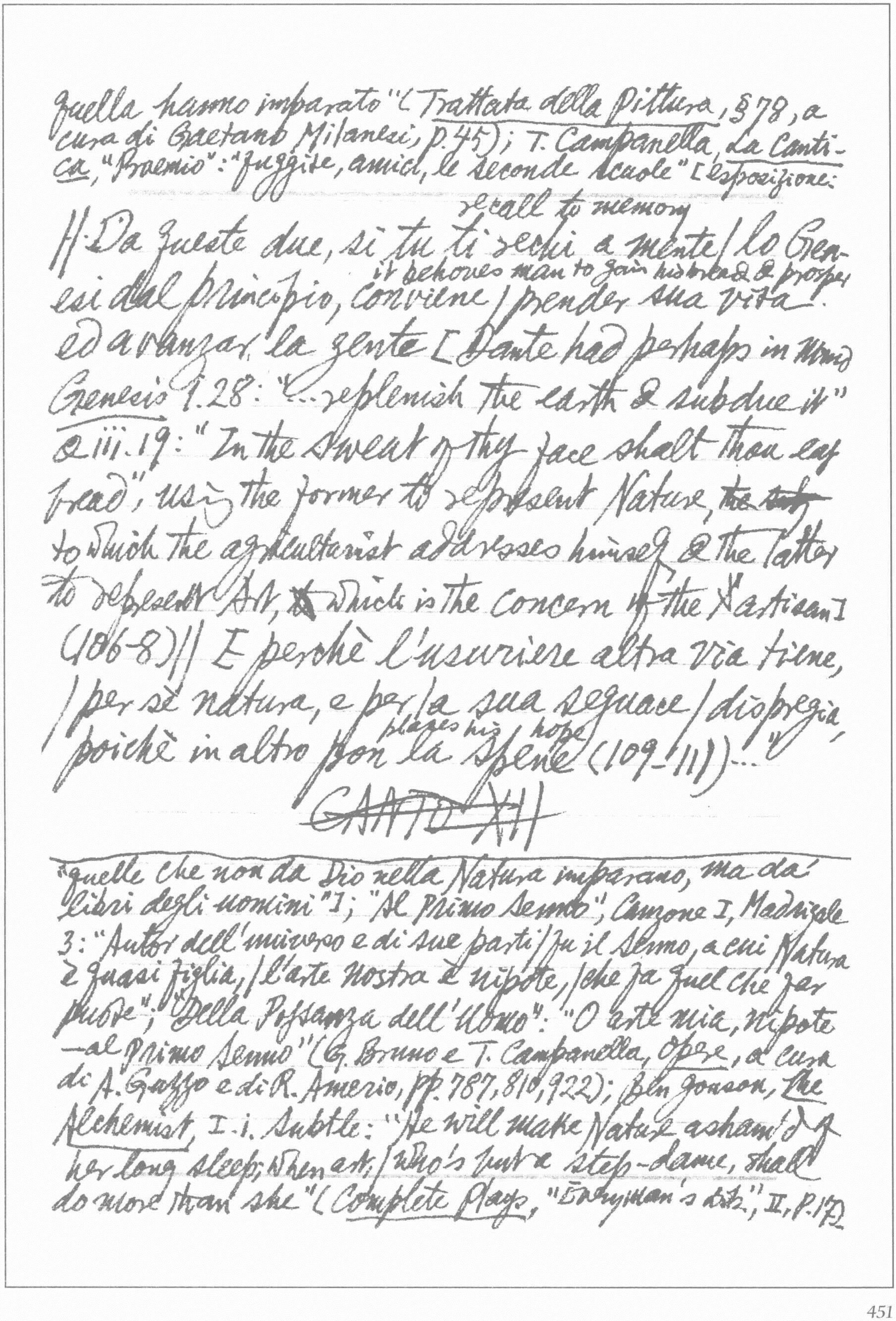
~~Dante himself~~

*Cf Leonardo da Vinci: "Dico ai pittori che mai nessuno deve imitare la maniera dell'altro perchè sarà detto nipote, e non figliuolo della natura; perchè, essendo le cose naturali in tanta larga abbondanza, piuttosto si

soul of [redacted] : Di tal superbia qui si paga il fio …. // vana gloria dell' umane posse;

[They come to a large monument & take shelter behind it on account of the fetid exhalation. Dante, as ever, will not waste the time in waiting] … ed io: "Alcun compenso," / dissi lui, "trova, che il tempo non passi / perduto"… (13-5) [Virgil then explains why the Carnal, the Gluttonous etc. are not punished in the City of Dis] "Filosofia," mi disse, "a chi l'attende,
(to him who / hears it / points, not / in one place only)
/ nota non pure in una sola parte, / come natura lo suo corso prende // dal divino intelletto e da sua parte; / e se tu ben la tua Fisica note, / tu troverai non dopo molte carte,
(if you / read well your / Physics, / not / many pages from the / first)
// che l'arte vostra quella, quando puote, / segue, come il maestro fa il discente, / sì che vostr'arte a Dio quasi è nipote [Aristotle, Physics II.2: "… if Art mimics Nature"]* (97-105)
(that / your art, as far as it can, follows / her / as the pupil / does the / master)

deve ricorre adessa natura che ai maestri, che da



quella hanno imparato" (*Trattata della pittura*, §78, a cura di Gaetano Milanesi, p. 45); T. Campanella, *La Cantica*, "Proemio": "fuggite, amici, le seconde scuole" [esposizione:

recall to memory

||: Da queste due, si tu ti rechi a mente / lo Genesi dal principio, conviene / prender sua vita

it behoves man to gain his bread & prosper

ed avanzar la gente [Dante had perhaps in mind *Genesis* i.28: "...replenish the earth & subdue it" & iii.19: "In the sweat of thy face shalt thou eat bread", using the former to represent Nature, ~~the art~~ to which the agriculturist addresses himself & the latter to represent Art, ~~&~~ which is the concern of the artisan] (106-8) || E perchè l'usuriere altra via tiene, / per sè natura, e per la sua seguace / dispregia, poichè in altro pon la spene (109-11)..."

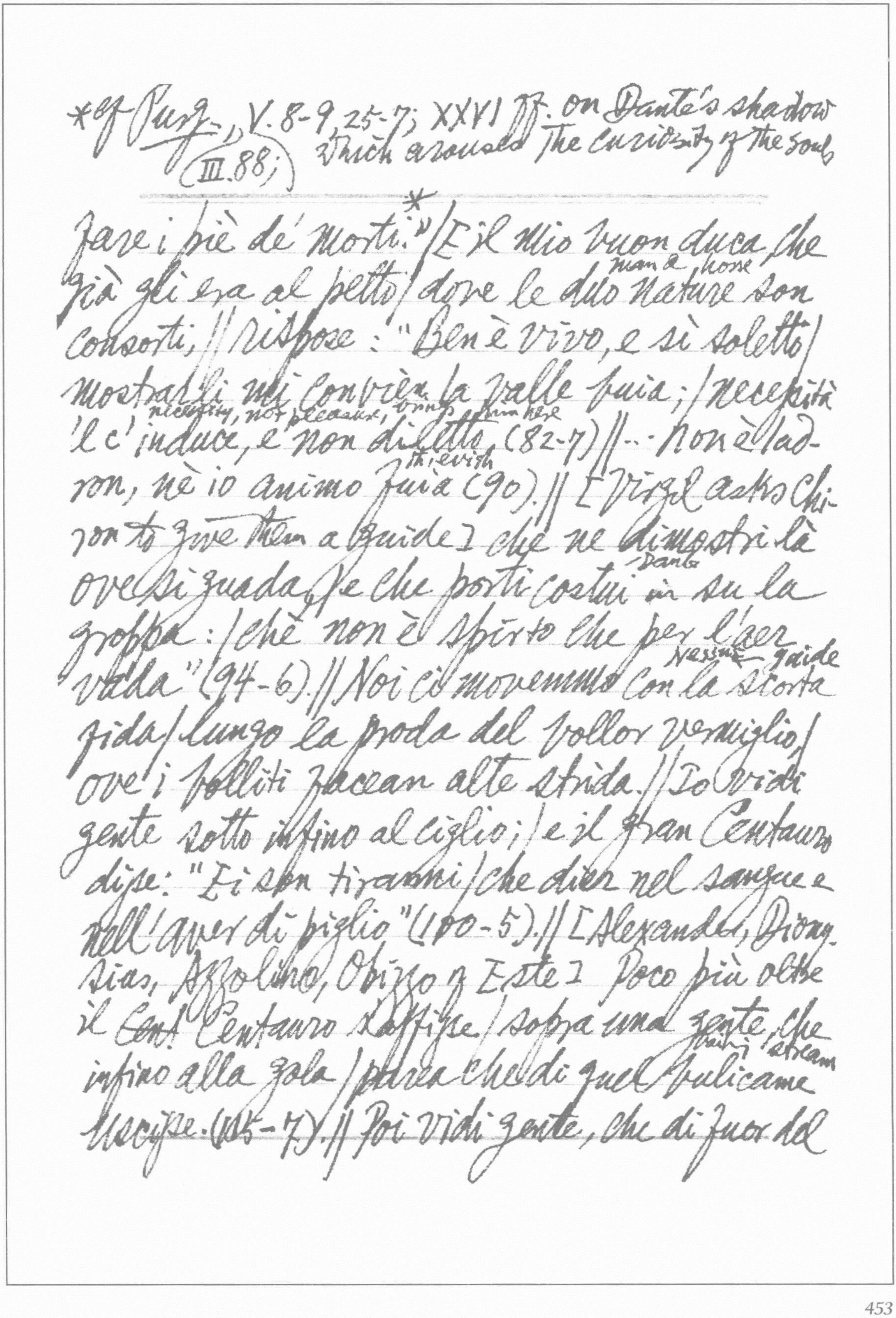
places his hope

~~CANTO XII~~

"quelle che non da Dio nella Natura imparano, ma dai libri degli uomini"]; "Al primo Senno", Canzone I, Madrigale 3: "Autor dell'universo e di sue parti / fu il Senno, a cui Natura è quasi figlia, / l'arte nostra è nipote, / che fa quel che far puote"; "Della Possanza dell'Uomo": "O arte mia, nipote —al primo Senno" (G. Bruno e T. Campanella, *Opere*, a cura di A. Guzzo e di R. Amerio, pp. 787, 810, 922); Ben Jonson, *The Alchemist*, I.i. Subtle: "He will make Nature asham'd of her long sleep; when art, / who's but a step-dame, shall do more than she" (*Complete Plays*, "Everyman's Lib.", II, p. 17)

CANTO XII

[The entrance of the 7th circle is guarded by the
he gnawed
Minotaur] e quando vide noi sè stesso mor-
himself like one consumed inwardly by anger
se, sì come quei, cui l'ira dentro fiacca
(14-5).// ... [Virgil points to the river of blood]
"Ma ficca gli occhi a valle: chè s'approccia/
la riviera del sangue, in la qual bolle/qual
harm
che per violenza in altrui noccia" (46-8).//
[Centaurs armed with arrows run along the bank,
keeping each sinner at his proper depth] ... D'
intorno al fosso vanno a mille a mille,/sae-
wrench out
tando quale anima si svelle/del sangue
allot
più che sua colpa sortille" (73-5).//Noi ci
beasts rapid
appressammo a quelle fiere snelle;/Chiron
notch
~~prese~~ prese uno strale, e con la cocca/fece
put back the beard to the jaws
la barba indietro alle mascelle.//Quando
s'ebbe scoperta la gran bocca,/disse ai
the one be-
compagni: "Siete voi accorti,/che quel di retro
hind moves what he touches
muove ciò ch'ei tocca?//Così non soglion



*cf Purg., (III.88;) V. 8-9, 25-7; XXVI ff. on Dante's shadow
which aroused the curiosity of the souls

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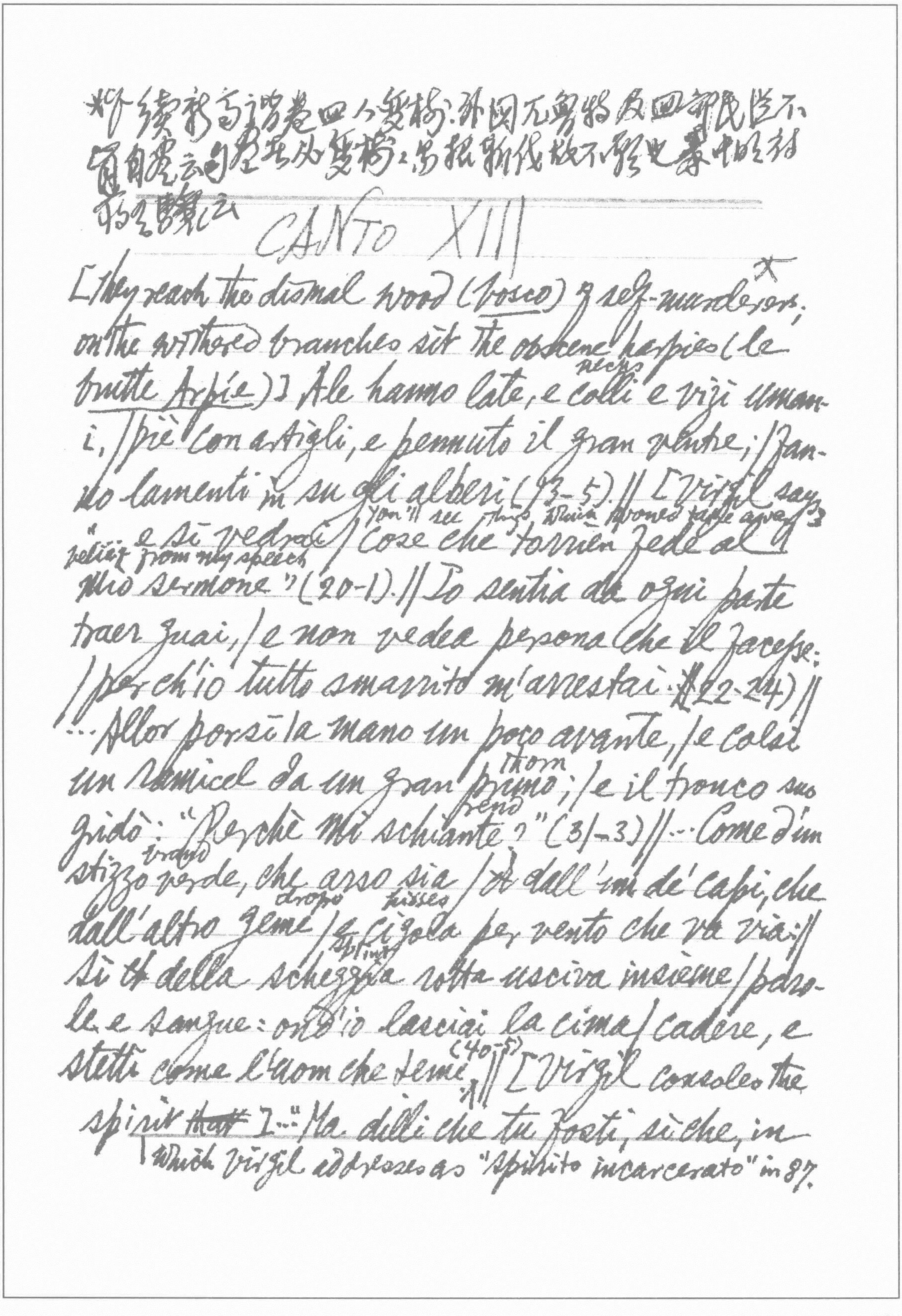
fare i piè de' morti.*"/ [E il mio buon duca, che
man & horse
già gli era al petto,/ dove le duo nature son
consorti,// rispose: "Ben è vivo, e sì soletto/
mostrar li mi convien la valle buia;/ necessità
necessity, not pleasure, brings him here
'l c'induce, e non diletto. (82-7)// ... non è lad-
thievish
ron, nè io animo fuia (90).// [Virgil asks Chi-
ron to give them a guide] che ne dimostri là
Dante
ove si guada,/ e che porti costui in su la
groppa:/ chè non è spirto che per l'aer
Nessus guide
vada" (94-6).// Noi ci movemmo con la scorta
fida/ lungo la proda del bollor vermiglio,/
ove i bolliti facean alte strida.// Io vidi
gente sotto infino al ciglio;/ e il gran Centauro
disse: "Ei son tiranni/ che dier nel sangue e
nell'aver di piglio" (100-5).// [Alexander, Diony-
sius, Azzolino, Obizzo of Este] Poco più oltre
il ~~Cent.~~ Centauro s'affisse/ sopra una gente, che
boiling stream
infino alla gola/ parea che di quel bulicame
uscisse. (115-7).// Poi vidi gente, che di fuor del

* Wonderful conceit, this to milk tears & to eternity from the eyes of the tyrants

chest
rio/ tenea la testa ed ancor tutto il casso; / e di
costoro assai riconobb' io.// Così a più a più
cooked
si facea basso/ quel sangue sì che cocea pur
their feet only
li piedi; / e ~~e~~ quivi fu del fosso il nostro
passo.// "Sì come tu da questa parte vedi/
lo bulicame che sempre/ si scema," / disse il
Centauro, "voglio che tu credi // che da quest'
lower to bottom more & more
altra a più a più giù prema / lo fondo suo, in-
fin ch'ei si raggiunge / ove la tirannia con-
moan
vien che gema [Note that the tyrants are pun-
ished more severely than even the murderers] (121
here torments
-132).// La divina giustizia di qua punge /
quell' Attila che fu flagello in terra, / e Pirro
milks
e Sesto; ed in eterno munge // le lagrime*
which it unlocks by boiling
che col bollor diserra / a Rinier da Corneto,
a Rinier Pazzo, / che fecero alle strade tanta
guerra" [Attila of the Huns known as the
flagellum Dei; Pyrrhus, the son of Achilles; Sextus
Pompeius; the other two were notorious highwaymen
of Dante's time] (133-8).



*按續新齊諧卷四人變樹：[illegible]
[illegible]
[illegible]

CANTO XIII

[They reach the dismal wood (bosco) of self-murderers; on the withered branches sit the obscene harpies (le brutte Arpie)] Ale hanno late, e

necks

colli e vizi umani, / piè con artigli, e pennuto il gran ventre; / fanno lamenti in su gli alberi (13-5). // [Virgil says

You'll see things which would take away

"e sì vedrai / cose che torrien fede al

belief from my speech

mio sermone" (20-1). // Io sentia da ogni parte traer guai, / e non vedea persona che il facesse; / per ch'io tutto smarrito m'arrestai. (22-24) // ... Allor porsi la mano un poco avante, / e colsi un ramicel da un gran

thorn

pruno; / e il tronco suo gridò: "Perchè mi

rend

schiante?" (31-3) // ... Come d'un

brand

stizzo verde, che arso sia / dall'un de' capi, che dall'altro

drops hisses

geme / e cigola per vento che va via; // sì ~~tt~~ della

splinter

scheggia rotta usciva insieme / parole e sangue: ond'io lasciai la cima / cadere, e stetti come l'uom che teme (40-5) // [Virgil consoles the spirit ~~that~~]: "Ma dilli che tu fosti, sì che, in

[which Virgil addresses as "spirito incarcerato" in 87.

"La meretrice, che mai dall'ospizio / di Cesare
non torse gli occhi putti, / morte ~~c~~omune e delle
Corti vizio, // infiammò contra me gli animi tutti" [the
harlot refers to envy, as Pier says plainly in l. 78 – invidia] (64-7).

vece / d'alcuna ammenda, tua fama rinfreschi /
nel mondo su, dove tornar gli lece" (52-4). //
[Pier delle Vigne tells his story] "L'animo mio
per disdegnoso gusto, / credendo col morir fuggir
made me, though just, unjust against myself
disdegno, / ingiusto fece me contra me giusto." [70
-72] // -- [Pier explains the manner in which the souls
are converted into the trees] "Quando si parte l'
anima feroce / dal corpo ond'ella stessa
torn
s'è divelta, / Minos la manda alla settima
gulf
foce. // Cade in la selva e non l'è parte scelta;
slings
/ ma là dove fortuna la balestra, / quivi
sapling
germoglia come gran di spelta; / surge in vermena
wild
ed in pianta silvestra; / l'Arpie, pascendo
poi delle sue foglie, / fanno dolore, ed al dolor
outlet
finestra (94-102). // -- "Presemi allor la
mia scorta per mano, / e menommi al cespuglio
fractures
che piangea, / per le rotture sanguinenti, invano
(130-2). // -- Quando il maestro fu sopr'esso fermo, /
disse: "Chi fusti, che per tante punte / soffi
wounds

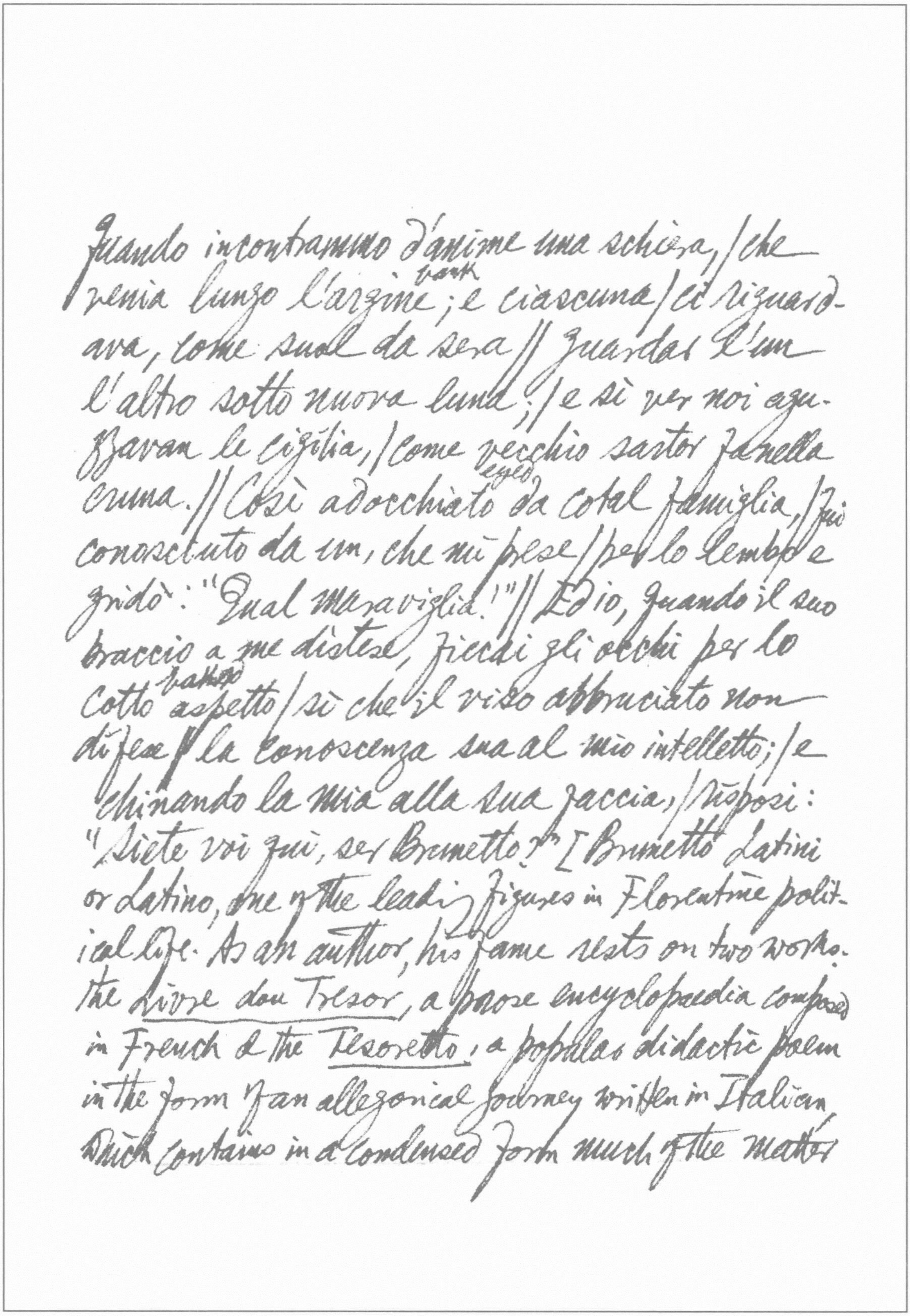
Con sangue doloroso sermo?" (136-8) [the soul of
a spendthrift who hanged himself].

CANTO XIV

[They reach the edge of the third Round (Girone) or ring
of the 7th circle. It is a naked plain of burning sand &
the place appointed for the punishment of those who have
done violence against God, against Nature, & against
Nature & Art] D'anime nude vidi molte gregge, /
there
che piangean tutte assai miseramente, / e parea
seemed imposed upon them a diverse law
posta lor diversa legge. // Supin giaceva in terra
crouched
alcuna gente, / alcuna si sedea tutta raccolta, / ed
move
altra andava continuamente. // Quella che giva
intorno era più molta, / e quella men che giaceva
al tormento, / ma più al duolo avea la lingua
sciolta. // Sopra tutto il sabbion d'un cader lento
/ piovean di foco dilatate falde, / come di neve
in alpe senza vento. // [those lying supine are
the blasphemers, those crouched up the usurers, & those
roaming about the sodomites] (19-30). // Tale scendeva

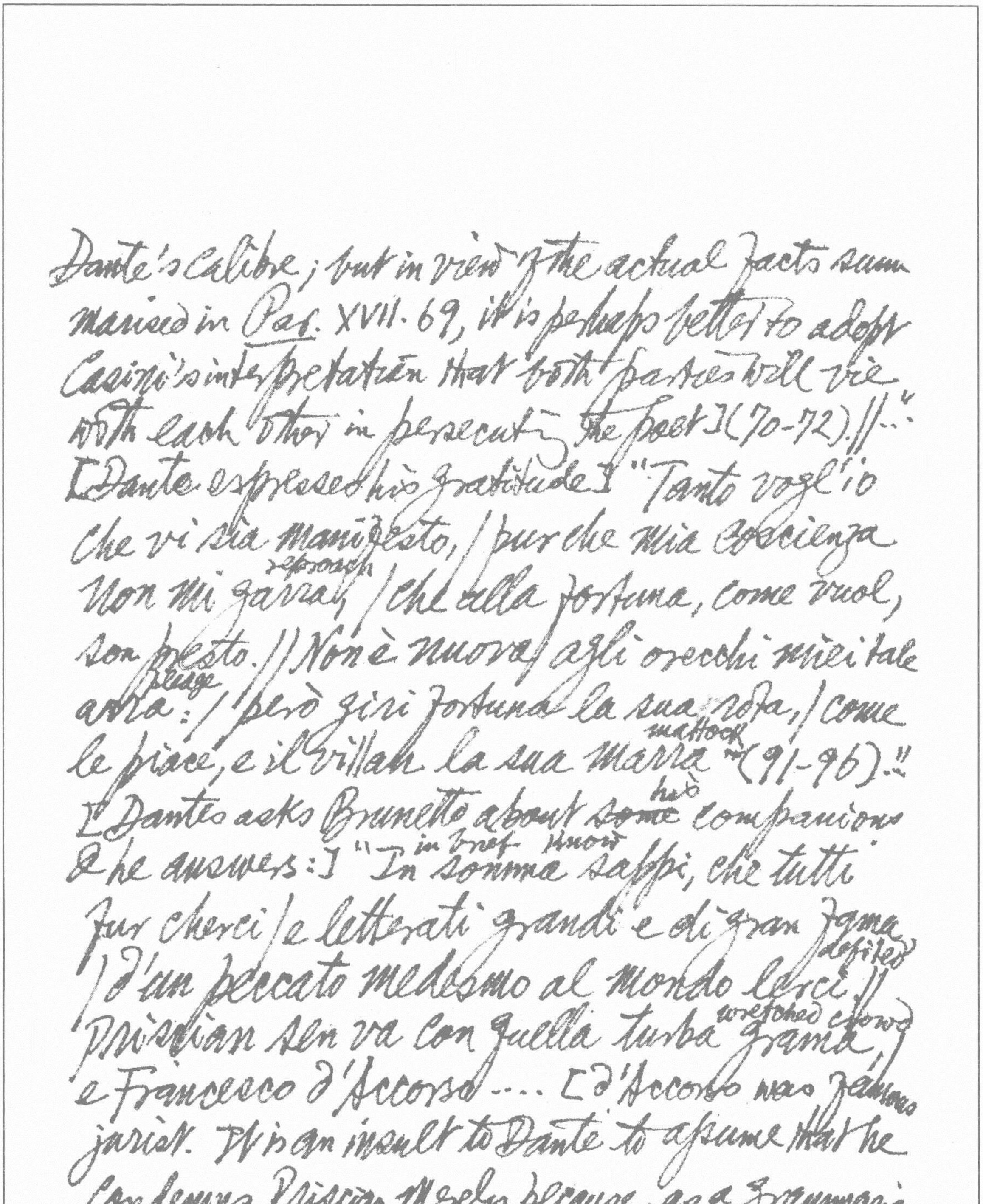
l'eternale ardore; / onde l'arena s'accendea, com'esca /
sotto focile, a doppiar lo dolore. (37-9) // ... [Dante
asks:] "Chi è quel grande che non par che curi /
l'incendio, e giace dispettoso e torto / sì che la
the   rain seems not to ripen him
pioggia non par che il maturi?" // E quel
medesmo, che si fue accorto / ch'io domandava
il mio duca di lui, / gridò: "Qual io fui vivo, tal
son ~~torto~~ morto. // ..." [Capaneus, whose defiance
of the gods, especially Jupiter, at the siege of Thebes,
is narrated by Statius in *Thebaid*, X] (46-51) ... Allora
il duca mio parlò di forza / tanto ch'io non l'avea
sì forte udito: / "O Capaneo, in ciò che non s'ammorza // la tua superbia, se' tu più punito: /
nullo martirio, fuor che la tua rabbia, / sarebbe al tuo furor dolor compito" (61-6). // ...
pain proportioned to
Tacendo divenimmo là dove spiccia // fuor
gushes
della selva un picciol fiumicello, / lo cui rossore
shudders
ancor mi raccapriccia. // (76-8) //

CANTO XV



Quando incontrammo d'anime una schiera, / che venia lungo l'argine bank; e ciascuna / ci riguardava, come suol da sera // guardar l'un l'altro sotto nuova luna; / e sì ver noi aguzzavan le ciglia, / come vecchio sartor fa nella cruna. // Così adocchiato eyed da cotal famiglia, / fui conosciuto da un, che mi prese / per lo lembo e gridò: "Qual maraviglia!" // Ed io, quando il suo braccio a me distese, ficcai gli occhi per lo cotto baked aspetto / sì che il viso abbruciato non difese // la conoscenza sua al mio intelletto; / e chinando la mia alla sua faccia, / risposi: "Siete voi qui, ser Brunetto?" [Brunetto Latini or Latino, one of the leading figures in Florentine political life. As an author, his fame rests on two works: the Livre dou Tresor, a prose encyclopaedia composed in French & the Tesoretto, a popular didactic poem in the form of an allegorical journey written in Italian which contains in a condensed form much of the matter

of the larger work] (16-30). // E quegli: "O figliuol
mio, non ti dispiaccia / se Brunetto Latini un poco
troop
teco / ritornar indietro, e lascia andar la traccia."
(31-3) // ... "O figliuol," disse, "qual di questa
greggia / s'arresta punto, giace poi cent'anni /
fan strikes him
senza arrostarsi quando il foco il feggia."
(37-9). // ... Io non osava scender della strada
go level with him
/ per andar par di lui; ma il capo chino / tenea,
come uom che reverente vada (43-5). // [Bru-
netto prophesies a great future for Dante, & calls
the Florentines "quell'ingrato popolo maligno"
your good deeds
(61)] "ti si farà, per tuo ben far, nimico: / ed è
among the tart sorb-trees
ragion: chè tra li lazzi sorbi / si disconvien
fruttare al dolce fico." (64-6). // ... La tua
both parties
fortuna tanto onor ti serba, / che l'una parte
far from the
e l'altra avranno fame / di te; ma lungi fia
goat shall be the grass
dal becco l'erba [These verses have usually been
taken to mean that both the Blacks & the Whites
would be eager to win over to their side a man of



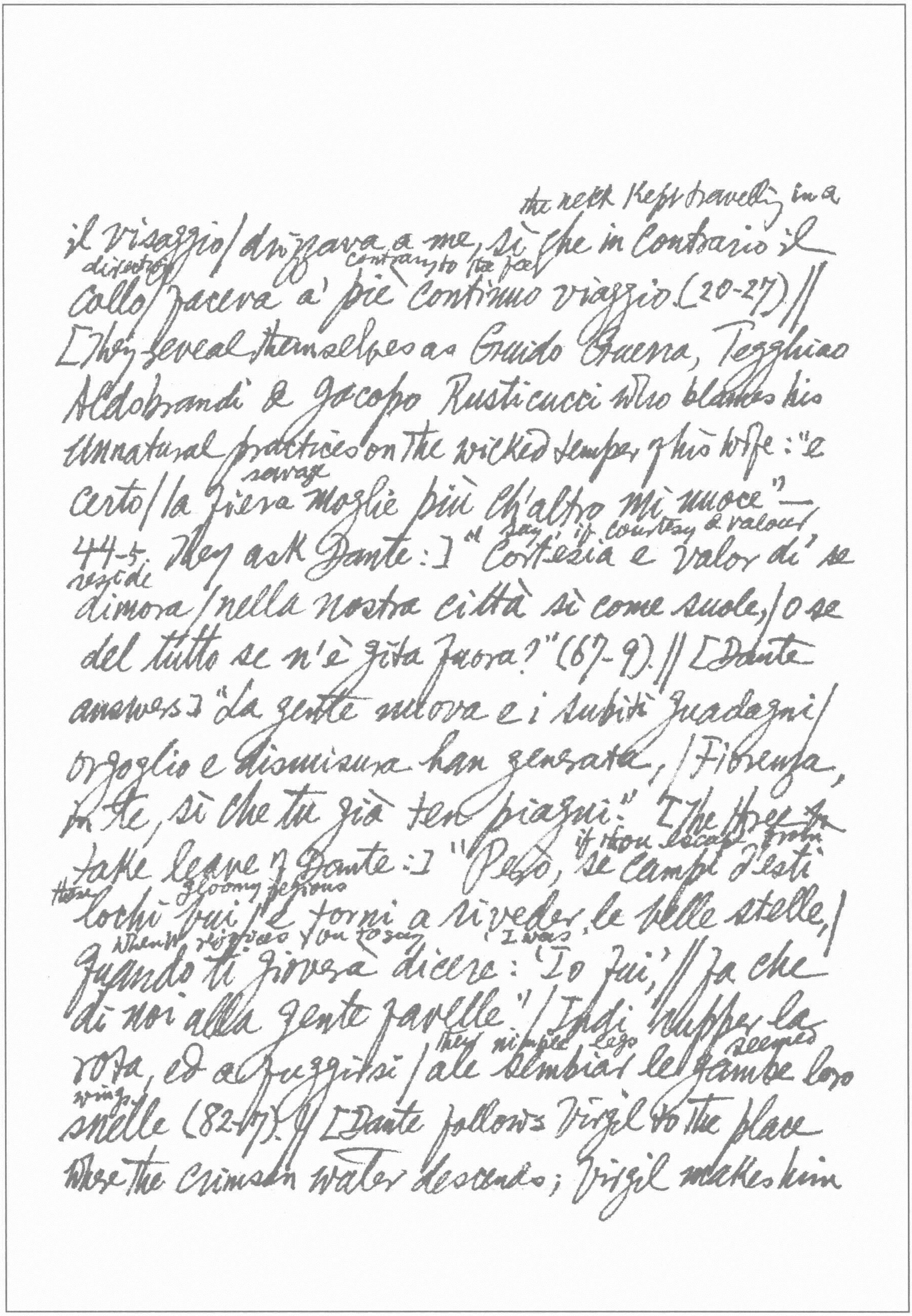
Dante's calibre; but in view of the actual facts summarised in Par. XVII. 69, it is perhaps better to adopt Casini's interpretation that both parties will vie with each other in persecuting the poet] (70-72).||" [Dante expresses his gratitude:] "Tanto vogl'io che vi sia manifesto, | pur che mia coscienza non mi garrai reproach, | che alla fortuna, come vuol, son presto. || Non è nuova agli orecchi miei tale arra plunge: | però giri fortuna la sua rota, | come le piace, e il villan la sua marra mattock" (91-96)." [Dante asks Brunetto about ~~some~~ his companions & he answers:] "In in brief somma sappi know, che tutti fur cherci | e letterati grandi e di gran fama, | d'un peccato medesmo al mondo lerci defiled. || Priscian sen va con quella turba grama wretched crowd, | e Francesco d'Accorso .... [d'Accorso was famous jurist. It is an insult to Dante to assume that he condemns Priscian merely because, as a grammarian & teacher of youth, he was specially liable to fall into the vice here condemned. There must have been some medieval tradition to account for Priscian's position in this circle] (106-110)*. // "Gente vien con la quale esser non deggio (must not be); / siete raccomandato (let ~~be~~ commended) il mio (to you) 'Tesoro', / nel quale io vivo ancora; e più non cheggio" (118-120).

CANTO XVI

[Three shades quit the group] Venian ver noi, e ciascuna gridava: / "Sostati (stay) tu, che all'abito ne sembri / essere alcun di nostra terra prava (perverse)" (7-9). // ..... e quando a noi fur giunti, / fenno una rota di sè tutti e trei (all the three) // Qual soleano i campion (champion) far nudi (naked) ed unti (anointed), / avvisando lor presa e lor vantaggio, / prima che sien tra lor battuti e punti (before they come to blows & thrusts): // Così, ~~rotando~~ rotando, ciascuno

---

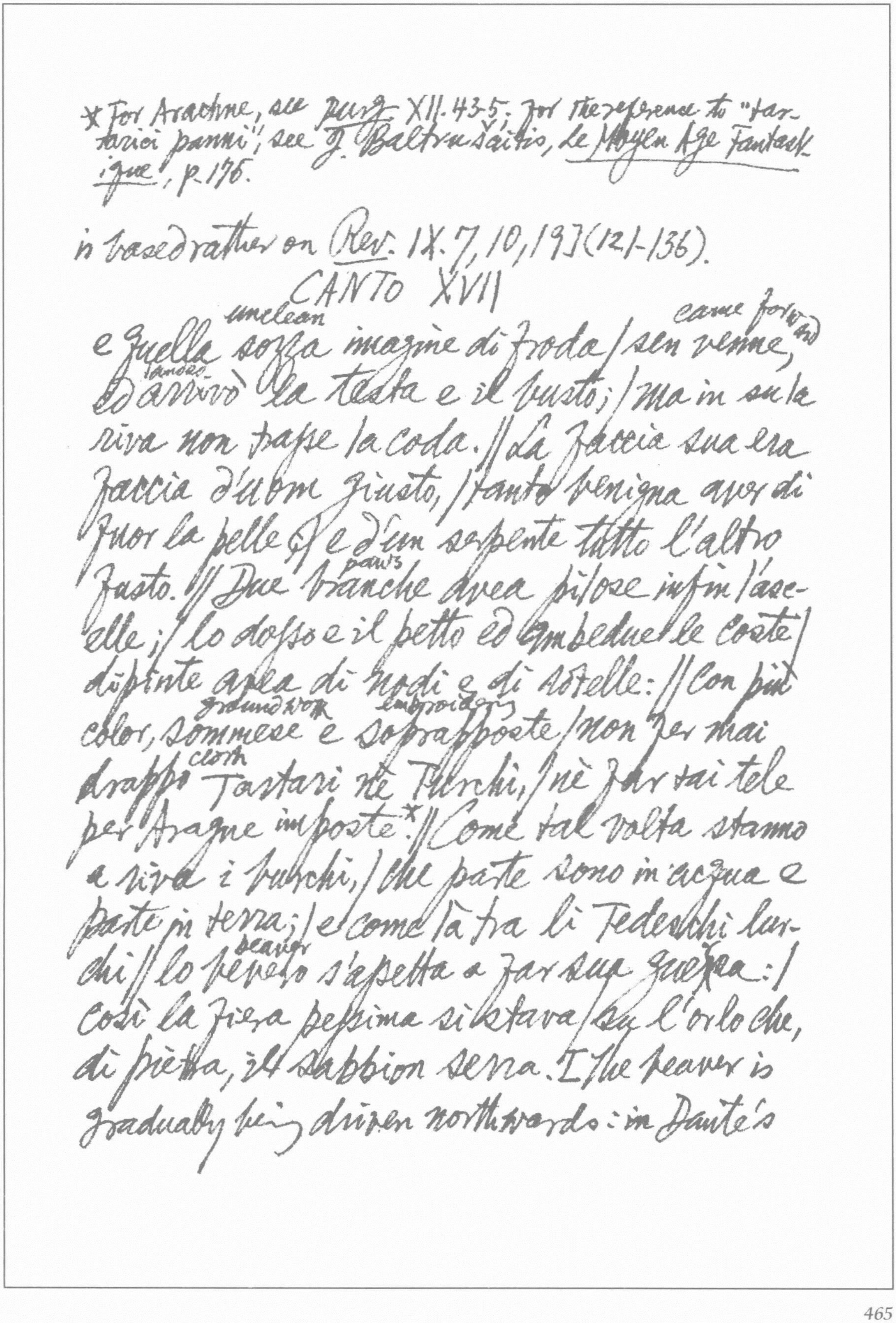
* This mealy-mouthed pudicity is ridiculous. Cf. the article "Amour socratique ou platonique" in Voltaire's *Dictionnaire philosophique* (Oeuv. comp., éd. Moland, XVII, pp. 180 ff.) in which a "book" is cited "dans lequel on appelle Socrate sanctus pederastes". Porphyry in his *Life of Plotinus*, ch. 15 mentions the Master's ~~ag~~ great perturbation ~~[illegible]~~ at Diaphanus's view on the Socrates's love of Alcibiades (*Ennéades*, tr. É. Bréhier, I, p. 16). Ariosto says: "Senza quel vizio son pochi umanisti" (quoted H. Ellis, *The Psychology of Sex*, VI, p. 31). The most amusing part of the whole business is that Dante's own guide Virgil should have been of Priscian's company! (see Ellis, *op. cit.*, p. 27).



the neck kept travelling in a
il visaggio/drizzava a me, sì che in contrario il
direction contrary to the feet
collo/faceva a' piè continuo viaggio (20-27)||
[They reveal themselves as Guido Guerra, Tegghiaio
Aldobrandi & Jacopo Rusticucci who blames his
unnatural practices on the wicked temper of his wife: "e
savage
certo/la fiera moglie più ch'altro mi nuoce" —
" say if courtesy & valour
44-5. They ask Dante:] "Cortesia e valor di' se
reside
dimora/nella nostra città sì come suole,/o se
del tutto se n'è gita fuora?" (67-9).|| [Dante
answers:] "La gente nuova e i subiti guadagni/
orgoglio e dismisura han generata,/Fiorenza,
in te, sì che tu già ten piagni." [The three
if thou escape from
take leave of Dante:] "Però, se campi d'esti
these gloomy regions
lochi bui/e torni a riveder le belle stelle,/
when it pleases you to say I was
quando ti gioverà dicere: 'Io fui,'|| fa che
di noi alla gente favelle." / Indi rupper la
they nimble legs seemed
rota, ed a fuggirsi/ale sembiar le gambe loro
wings
snelle (82-87). || [Dante follows Virgil to the place
where the crimson water descends; Virgil makes him

* The Baron Munchausen formula i.e. "Le vrai peut quelquefois
n'être pas vraisemblable" or "La veritade ha molte volte
la faccia di menzogna" (Bono Giamboni). cf also XXV. 46-51;
XXVIII. 112-9. Lucian, A True story, Bk. I. apropos of the Arboreals,
etc.

unloose a cord which he had girded himself with, & casts
la gittò giuso in quell'alto burrato 114
it down into the abyss] Ei disse a me: "Tosto verrà
di sopra / ciò ch'io attendo, e che il tuo pensier sogna;
tosto convièn ch'al tuo viso si scopra." // Sempre
truth
a quel ver ch'ha faccia di menzogna / de' l'uom
though blame
chiuder le labbra finch'ei puote // però che senza
-less he incurs reproach *
colpa fa vergogna; // Ma qui tacer nol posso; e
notes
per le note / di questa Commedia, lettor, ti
the notes may not be void of lasting favor
giuro, / s'elle non sièn di lunga grazia vote, //
ch'io vidi per quell'aer grosso e scuro / venir
nuotando una figura in suso, / meravigliosa
ad ogni cor sicuro, // sì come torna colui che va
loose the anchor
giuso / talora a solver ancora, ch'aggrappa /
o scoglio od altro che nel mare è chiuso, // che in
su si stende, e da piè si rattrappa [Virgil
has used the cord to attract the Geryon's attention. Geryon,
a King of Spain slain by Hercules, is guardian of the
fraudulent. Virgil (Aen. VIII. 202) speaks of him as a
monster with three bodies; but Dante's description



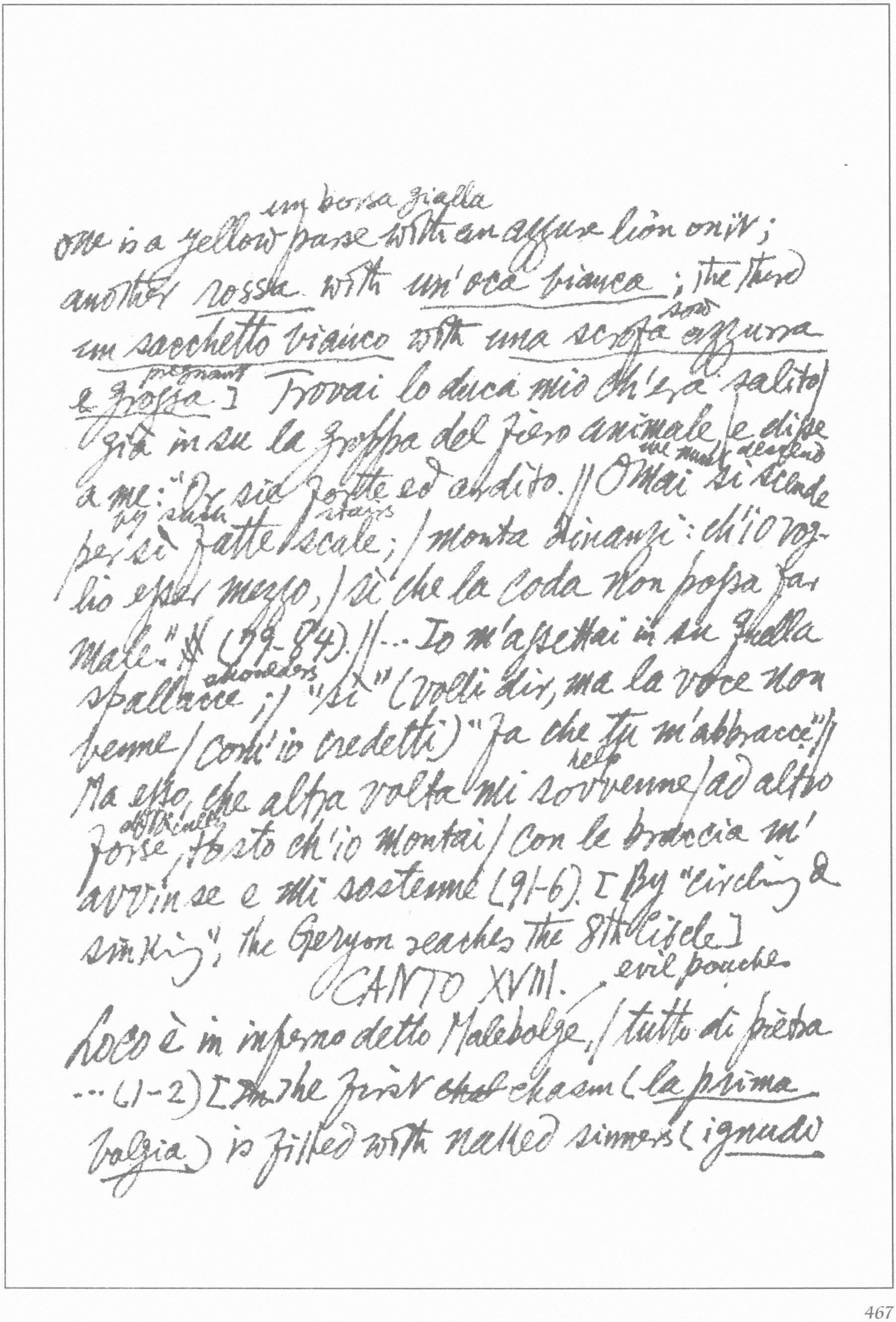
* For Aracne, see *Purg.* XII.43-5. For the reference to "tar-
tarici panni", see J. Baltrušaitis, Le *Moyen Âge Fantast-
ique*, p. 176.

is based rather on *Rev.* IX.7, 10, 19] (121-136).

CANTO XVII

unclean — came forward
e quella sozza imagine di froda / sen venne,
landed
ed arrivò la testa e il busto; / ma in su la
riva non trasse la coda. // La faccia sua era
faccia d'uom giusto, / tanto benigna avea di
fuor la pelle, // e d'un serpente tutto l'altro
paws
fusto. // Due branche avea pilose insin l'asc-
elle; // lo dosso e il petto ed ambedue le coste /
dipinte avea di nodi e di rotelle: // Con più
groundwork — embroidery
color, sommese e soprapposte / non fer mai
cloth
drappi Tartari nè Turchi, / nè fur tai tele
per Aragne imposte.* // Come tal volta stanno
a riva i burchi, / che parte sono in acqua e
parte in terra; / e come là tra li Tedeschi lur-
beaver
chi // lo bevero s'assetta a far sua guerra: /
così la fiera pessima si stava / su l'orlo che,
di pietra, il sabbion serra. [The beaver is
gradually being driven northwards: in Dante's

time it appears to have been found principally in Ger-
many, & now it is more common in Sweden & Norway.
Natural histories teach us that the beaver is a veget-
able feeder; so that the idea, implied in these lines, that
it uses its tail for catching fish, is a fallacy] (7-24)
in the void
// Nel vano tutta sua coda guizzava, / torcendo
in su la venenosa forca / che, a guisa di scorpion
la punta armava (25-7). // [The Usurers are the
last class of sinners punished on the burning sand]
grief
Per gli occhi fuori scoppiava lor duolo; / di
ward th.
qua, di là soccorrien con le mani, / quando
flames
a' vapori, e quando al caldo suolo. // Non
in summer snout
altrimenti fan di state i cani, / or col ceffo,
or ~~col~~ coi piè, quando son morsi / o da pulci
o da mosche / o da tafani (46-51). // ... che
pore
dal collo a ciascun pendea una tasca, / che
avea certo colore e certo segno, / e quindi par
che il loro occhio si pasca. ~~[The~~ (55-7). [The
purses are stamped with armorial bearings:

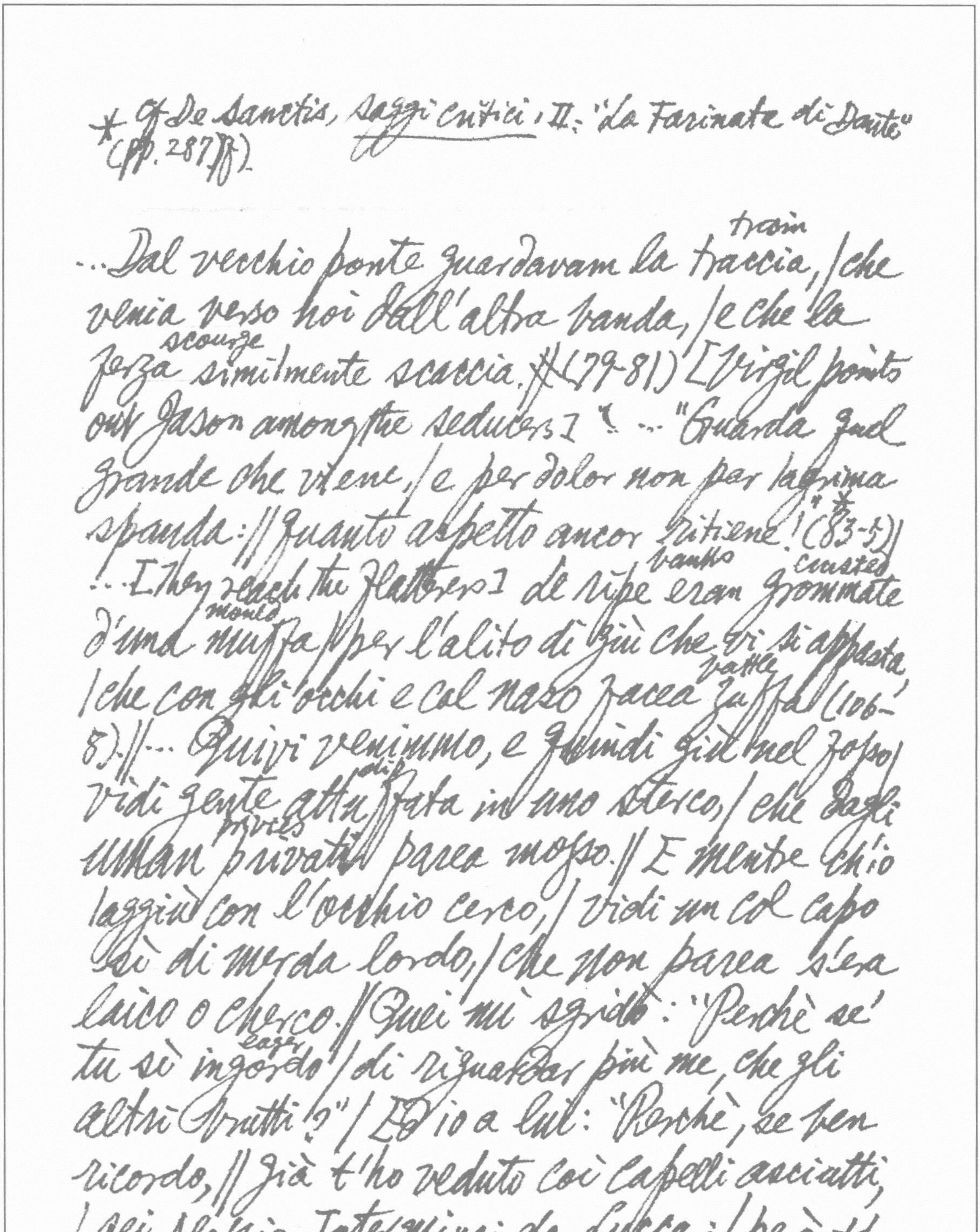


un borsa gialla
one is a yellow purse with an azzure lion on it;
another rossa with un'oca bianca; the third
sow
un sacchetto bianco with una scrofa azzurra
pregnant
e grossa] Trovai lo duca mio ch'era salito
già in su la groppa del fiero animale, e disse
we must descend
a me: "Or sia forte ed ardito. // Omai si scende
by such stairs
per sì fatte scale; / monta dinanzi: ch'io vog-
lio esser mezzo, / sì che la coda non possa far
male." # (79-84). // ... Io m'assettai in su quella
shoulders
spallacce; / "sì" (volli dir, ma la voce non
venne / com'io credetti) "fa che tu m'abbracce." //
help
Ma esso, che altra volta mi sovvenne / ad altro
[illegible]
forse, tosto ch'io montai / con le braccia m'
avvinse e mi sostenne (91-6). [By "circling &
sinking", the Geryon reaches the 8th circle]

CANTO XVIII.

evil pouches
Loco è in inferno detto Malebolge, / tutto di pietra
... (1-2) [~~In~~ The first ~~chal~~ chasm (la prima
bolgia) is filled with naked sinners (ignudi

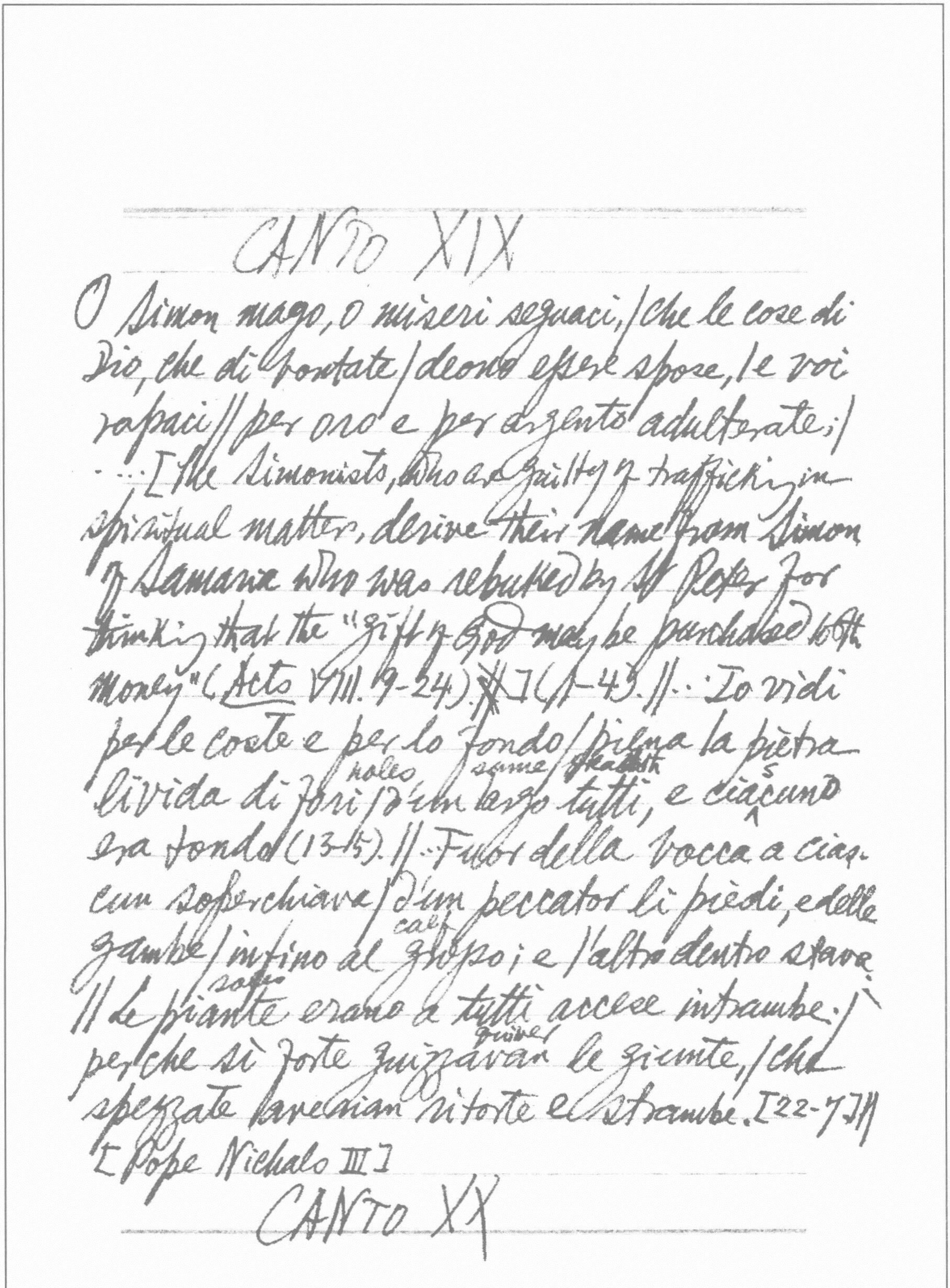
i peccatori) — the panders & seducers] Di qua,
di là, su per lo sasso tetro / vidi demon cor-
scourges
nuti con gran ferze, / che li battean crudelmente
di retro (34-6). || Mentr'io andava, gli occhi
miei in uno / furo scontrati; ed io sì tosto dissi:
/ "Di già veder costui non son digiuno." (40
-42). || ... E quel frustato celar si credette /
bassando il viso, ma poco gli valse; / ch'io
dissi: "Tu che l'occhio a terra gette, || se le
features
fazion che porti non son false, / Venedico
se' tu Caccianimico; / ma che ti mena a
sì pungenti salse?" (46-51). ... [Venedico de'
Caccianemici tells that he was the pander between
his own sister & the Marquis of Este] "Io fui colui,
che la Ghisola bella || condussi a far la voglia
del Marchese, / come che suoni la sconcia nove-
him
lla" (55-7). || ... Così parlando il percosse un
lash
demonio / della sua scuriada, e disse: "Via,
ruffian, qui non son femmine da conio." (64-6).
no women here to coin



*Cf. De Sanctis, Saggi critici, II: "La Farinata di Dante"
(pp. 287 ff).

train
...Dal vecchio ponte guardavam la traccia, / che
venia verso noi dall'altra banda, / e che la
scourge
ferza similmente scaccia. // (79-81) [Virgil points
out Jason among the seducers] ... "Guarda quel
grande che viene, / e per dolor non par lagrima
*
spanda: // Quanto aspetto ancor ritiene! (83-5) //
banks crusted
... [They reach the Flatterers] Le ripe eran grommate
mould
d'una muffa, / per l'alito di giù che vi si appasta,
battle
/ che con gli occhi e col naso facea zuffa. (106-
8). // ... Quivi venimmo, e quindi giù nel fosso /
dip
vidi gente attuffata in uno sterco, / che dagli
privies
uman privati parea mosso. // E mentre ch'io
laggiù con l'occhio cerco, / vidi un col capo
sì di merda lordo, / che non parea s'era
laico o cherco. // Quei mi sgridò: "Perchè se'
eager
tu sì ingordo / di riguardar più me, che gli
altri brutti?" / Ed io a lui: "Perchè, se ben
ricordo, // già t'ho veduto coi capelli asciutti,
/ sei Alessio Interminei da Lucca: / però t'
stare
adocchio

più che gli altri tutti." [Little is known of Alessio
save that he was still alive in 1295] (112-123) // Ed
egli allor, battendosi la zucca: / "Quaggiù m'
hanno sommerso le lusinghe, / ond' io non
ebbi mai la lingua stucca" (124-6) [Vergil
unclean dishevelled
then points to "quella sozza e scapigliata
harlot
fante" (130), Thais] "Taide è, la puttana che
paramour Do you
rispose / al drudo suo, quando disse: "Ho io
~~thy~~ thank me much nay
grazie / grandi appo te?" "Anzi, meravigliose
!.." (133-5) [At the beginning of the third act of Ter-
ence's Eunuchus, Thraso asks his servant
Gnatho, with reference to a slave he had sent to
Thais: Magnas vero agere gratias Thais mihi?
enormous, immense
— Whereupon Gnatho answers: Ingentes. Dante holds
Thais responsible for the messenger's reply & his
knowledge of the passage is evidently derived from
Cicero's De Amicitia, §38, which quotes it as
a typical instance of flattery, with the remark
that the proper answer would have been Magnas.]

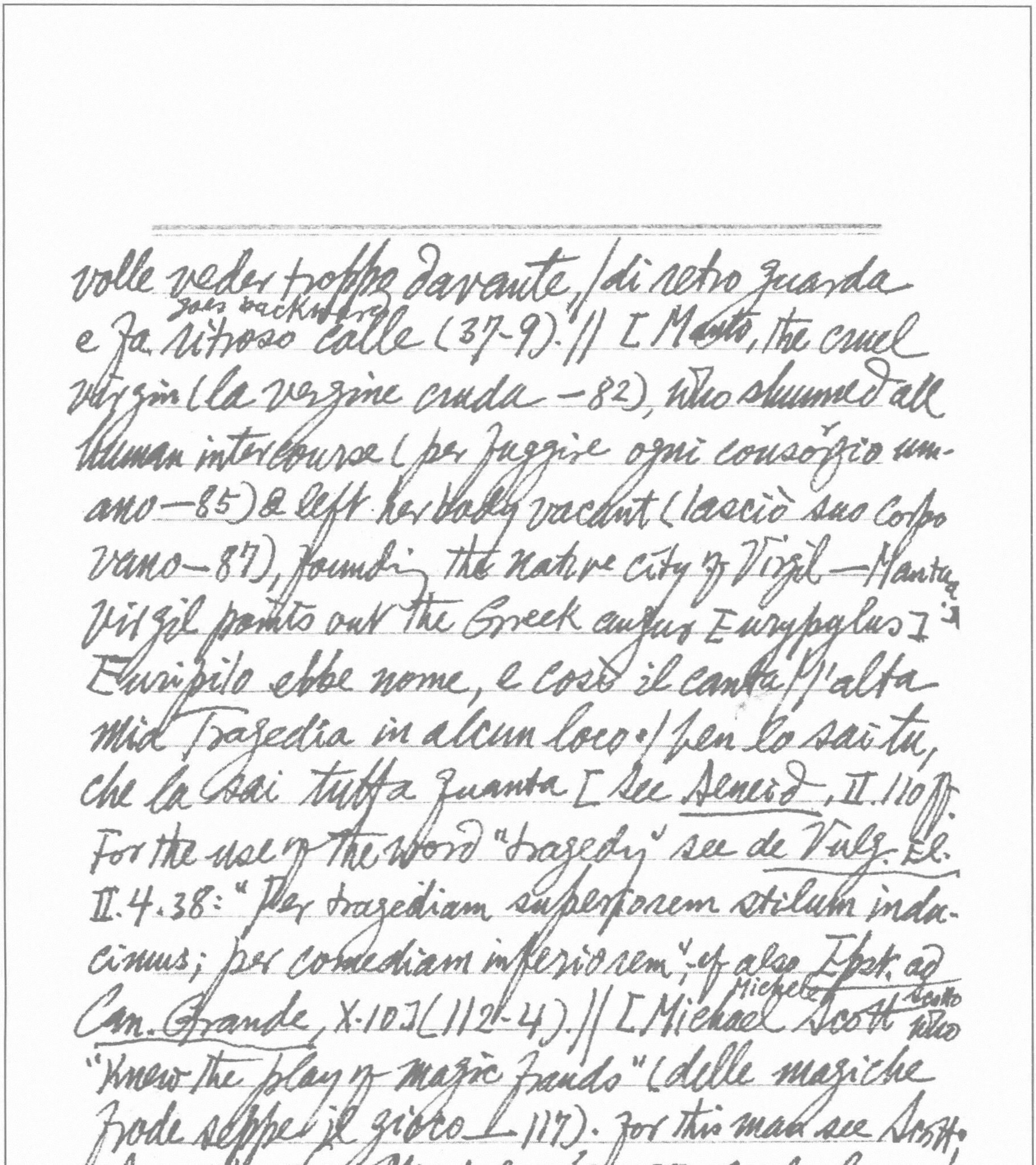


CANTO XIX

O Simon mago, o miseri seguaci, / che le cose di
Dio, che di bontate / deono essere spose, e voi
rapaci // per oro e per argento adulterate; /
. . . [The Simonists, who are guilty of trafficking in
spiritual matter, derive their name from Simon
of Samaria who was rebuked by St Peter for
thinking that the "gift of God may be purchased with
money" (Acts VIII. 9-24). ~~X~~] (1-4). || . . . Io vidi
per le coste e per lo fondo / piena la pietra
holes / same / ~~breadth~~ s
livida di fori / d'un largo tutti, e ciacuno
era tondo (13-15). || . . . Fuor della bocca a cias-
cun soperchiava / d'un peccator li piedi, e delle
calf
gambe / infino al grosso; e l'altro dentro stava.
soles
|| Le piante erano a tutti accese intrambe; /
quivered
per che sì forte guizzavan le giunte, / che
spezzate averian ritorte e strambe. [22-7] ||
[Pope Nicholas III]

CANTO XX

[Dante sees the diviners, augurs, sorcerers, etc.] Io
era già disposto tutto quanto / a riguardar nello
scoperto fondo, / che si bagnava d'angoscioso
vision
pianto (4-6); // ... Come il viso mi scese in
lor più basso, / mirabilmente apparve esser
distorted
travolto / ciascun tra il mento e il principio
chest tornato
del casso: // chè dalle reni era ~~tolto~~ il volto, /
ed indietro venir ~~dinanzi era lor tolto~~ gli
convenia, / perchè il veder dinanzi era lor
tolto (10-15). // ... Se Dio te lasci, lettor, prender
frutto / di tua lezione, or pensa per te stesso /
face
com'io potea tener lo viso asciutto, // quando
la nostra imagine da presso / vidi sì torta,
che il pianto degli occhi / le natiche bagna-
va per lo fesso (19-24). [Virgil scolds Dante
for shedding tears:] "Chi è più scellerato che
show sorrow at divine judgment
colui / che al giudicio divin compassion porta,
Anfiarao
(29-30) // [Virgil points out Amphiaraüs]:
Mira che ha fatto petto delle spalle: / perchè



volle veder troppo davante, / di retro guarda
goes backward
e fa ritroso calle (37-9). // [Manto, the cruel
virgin (la vergine cruda — 82), who shunned all
human intercourse (per fuggire ogni consorzio um-
ano — 85) & left her body vacant (lasciò suo corpo
vano — 87), founding the native city of Virgil — Mantua.
Virgil points out the Greek augur [Eurypylus]:
Euripilo ebbe nome, e così il canta / l'alta
mia tragedia in alcun loco: / ben lo sai tu,
che la sai tutta quanta [See *Aeneid*, II.110 ff.
For the use of the word "tragedy" see *de Vulg. El.*
II.4.38: "Per tragediam superiorem stilum indu-
cimus; per comediam inferiorem"; cf also *Epist. ad
Can. Grande*, X.10] (112-4). // [Michael Scott
Michele Scotto
who "knew the play of magic frauds" (delle magiche
frode seppe il gioco — 117). For this man see Scott's
Lay of the Last Minstrel, note O] Vedi le
wretched women needle
triste che lasciaron l'ago / la spola e 'l
fuso, e fecersi indovine; / fecer malie con
witchcraft

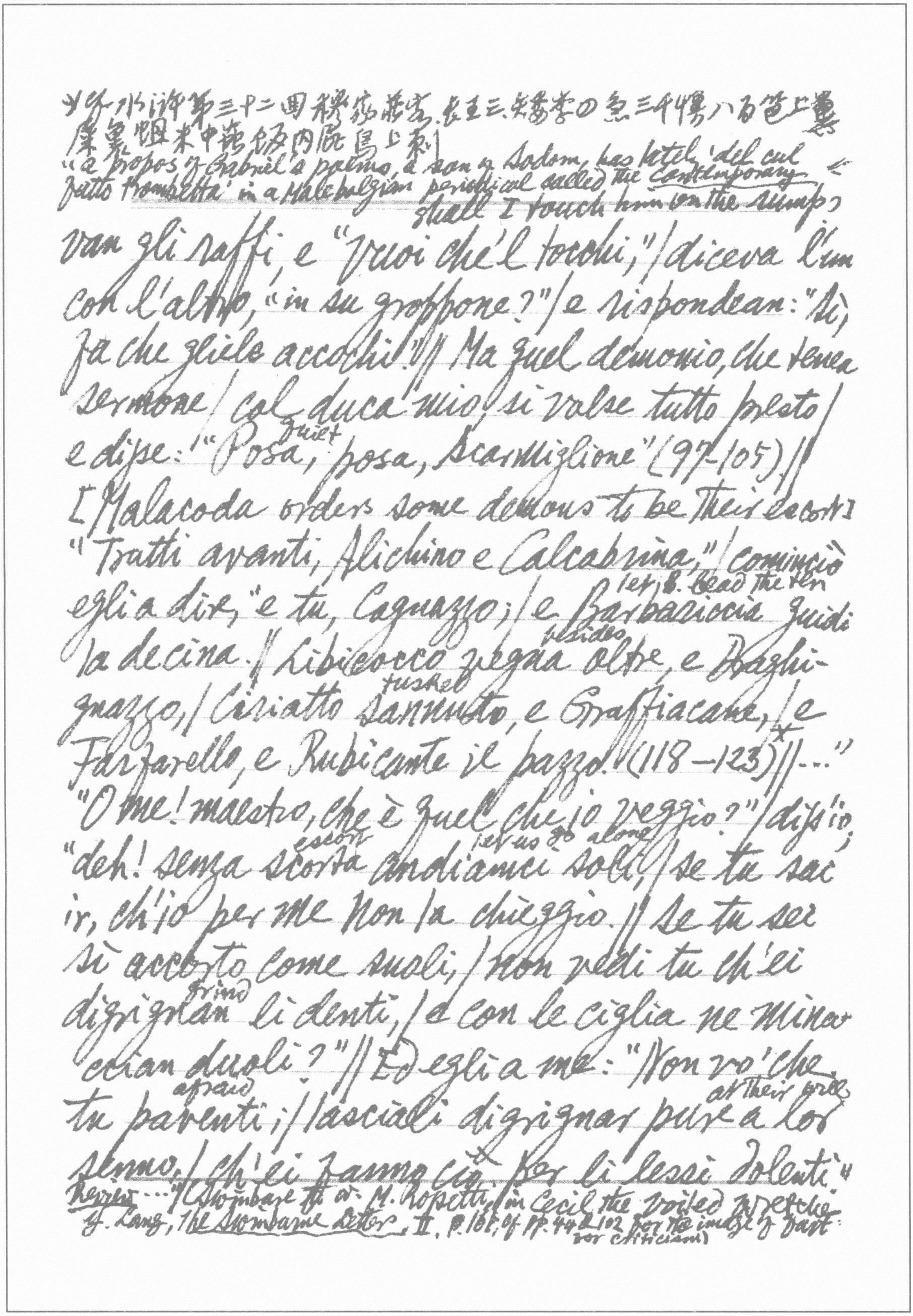
herbs images
erbe e con imago (121-3)...”

(CANTO XX)

[They come to the 5th chasm of the 8th Circle, which
holds the Barterers or Barrators, the malefactors who
made vile traffic of their public offices & authority
to gain money.] Tal, non per foco, ma per divina
down there dense pitch
arte / bollia laggiuso una pegola spessa /
che inviscava la ripa da ogni parte. // Io
vedea lei, ma non vedeva in essa / ma' che
bubbles
le bolle che il bollor ~~levor~~ levava, / e gonf-
iar tutta, e riseder compressa (16-21). // [A
black demon (un diavolo nero — 29) comes
running up the cliff.] Ahi quanto egli era nell'
aspetto fiero! / E quanto mi parea nell' atto
acerbo, / con l'ale aperte, e sopra il piè leggiero!
shoulders a
// L'omero suo, ch'era acuto e superbo, / carcà-
haunches
va un peccator con ambo l'anche, / e quei tenea
de' piè ghermito il nerbo. // “Del nostro ponte”
disse, “O Malebranche, / ecco un degli anzian”

di santa Zita; / mettetel sotto, ch'io torno per
anche // a quella terra ch'i' n'ho ben fornita: /
ognun / v'è barattier, fuor che Bonturo; /
they make "ay" of "No" for money
del no per li denar vi si fa ita" [Lucca, of
Zita
which city ~~Lucca~~ was the patron saint; Bonaturo
Dati was head of the popular party of Lucca at that
time & surpassed all his fellow ~~townsmen~~ in barr-
atry] (31-42). // Laggiù il buttò, e per lo scoglio
dog
duro / si volse, e mai non fu mastino sciolto /
Thief
con ~~tant~~ tanta fretta a seguitar lo furo. // Quei
plunged in came up
s'attuffò, e tornò su convolto; / ma i demon,
che del ponte avean coperchio, / gridar: "Qui
non ha loco il santo volto; // Qui si nuota
altrimenti che nel Serchio! / però, se tu non
vuoi de' nostri graffi, / non far sopra la pegola
soverchio" [The *volto santo* was an ancient
wooden image of Christ, preserved in the Church of
San Martino, & invoked by the inhabitants in their
hour of need; The Serchio flows a few miles north

of Lucca] (43-51). || Poi l'addentar con più di cento
covered must you dance here
raffi; | disser: "Coperto convien qui balli, | sì che,
pilfer
se puoi, nascosamente ~~ac~~ accaffi." || Non
altrimenti i cuochi ai lor vassalli | fanno attu-
ffare in mezzo la caldaia | la carne con gli
hooks prevent float
uncin, perchè non galli (52-7). [Virgil bids
Dante cower behind a rock & goes to parley with
the Demons] Con quel furor e con quella tempes-
ta | ch'escono i cani addosso al poverello | che
beg alms
di subito chiede ove s'arresta, || usciron
quei di sotto il ponticello, | e volser contra
hooks
lui tutti i roncigli; | ma ei gridò: "Nessun
di voi sia fello!" (67-72). || [Virgil asks one
of the demons to come forward] Tutti gridaron:
let M. go
"Vada Malacoda" (76) | [After parleying, Virgil
bids Dante to join him. Dante is fearful] Io m'
accostai con tutta la persona | lungo il mio
turn
duca, e non torceva gli occhi | dalla semb-
ianza lor ch'era non buona. || Ei china-
lower



※水滸第三十二回 [illegible] 長王三、[illegible] 八百筐上 [illegible]
[illegible] 米中 [illegible] 肉 [illegible] 上 [illegible]

"a propos of Gabriel's poems, a son of Sodom has ~~[illegible]~~ 'del cul fatto trombetta' in a Malebolgian periodical called the Contemporary" ←

shall I touch him on the rump?
van gli raffi, e "Vuoi che'l tocchi," / diceva l'un
con l'altro, "in sul groppone?" / e rispondean: "Sì,
fa che gliele accocchi!" // Ma quel demonio, che tenea
sermone / col duca mio, si volse tutto presto /
quiet
e disse: "Posa, posa, Scarmiglione" (97–105) //
[Malacoda orders some demons to be their escort]
"Tratti avanti, Alichino e Calcabrina," / cominciò
let B. lead the ten
egli a dire, "e tu, Cagnazzo; / e Barbariccia guidi
besides
la decina. // Libicocco vegna oltre, e Draghi-
tusked
gnazzo, / Ciriatto sannuto, e Graffiacane, / e
Farfarello, e Rubicante il pazzo. (118–123) //…"
"O me! maestro, che è quel ch'io veggio?" / diss'io,
escort — let us go alone
"deh! senza scorta andiamci soli, / se tu sai
ir, ch'io per me non la cheggio. // Se tu sei
sì accorto come suoli, / non vedi tu ch'ei
grind
digrignan li denti, / e con le ciglia ne minac-
ciam duoli?" // Ed egli a me: "Non vo' che
afraid — at their will
tu paventi; / lasciali digrignar pure a lor
senno, / ch'ei fanno ciò per li lessi dolenti."

Review … "Swinburne … M. Rossetti, in Cecil the [illegible]
cf. Lang, The Swinburne Letters, II, p. 101; cf pp. 44 & 102 for the image of Dante:
for criticism)

* Hence his name of "Malacoda". Cf the clown's pun on
the "wind instruments": "O, thereby hangs a tail" (Othello, III.i);
the German catchphrase: "Abschied nehmen wie der Teufel: mit
Gestank" (K. Spalding & K. Brooke, An Hist. Dict. of Germ. Figurative
usage, p. 14)

bank   they turned
// Per l'argine sinistro volta diemmo; / ma prima
                    pressed
avea ciascun la lingua stretta / coi denti, verso
lor duca per cenno, // ed egli avea del cul
fatto trombetta.*

CANTO XXII

Noi andavam con li dieci dimoni; / ahi
fiera compagnia! ma nella chiesa / coi
                                gluttons
santi ed in taverna coi ghiottoni. (13-5).** //
... talor così ad alleggiar la pena / mostrava
alcun dei peccatori il dosso, / e nascondeva
                    lightning flashes
in men che non balena. // E come all'orlo
dell'acqua d'un fosso / stanno i ranocchi pur
col muso fuori, / sì che celano i piedi e
l'altro grosso***: // sì stavan d'ogni parte i
peccatori; / ma come s'appressava Barbaric-
cia, / così si ritraean sotto i bollori. // Io
                                shudders
vidi, ed anco il cor me n'accapriccia, / uno
aspettar così, com'egli incontra / che una
rana rimane ed altra spiccia; // e Graffi

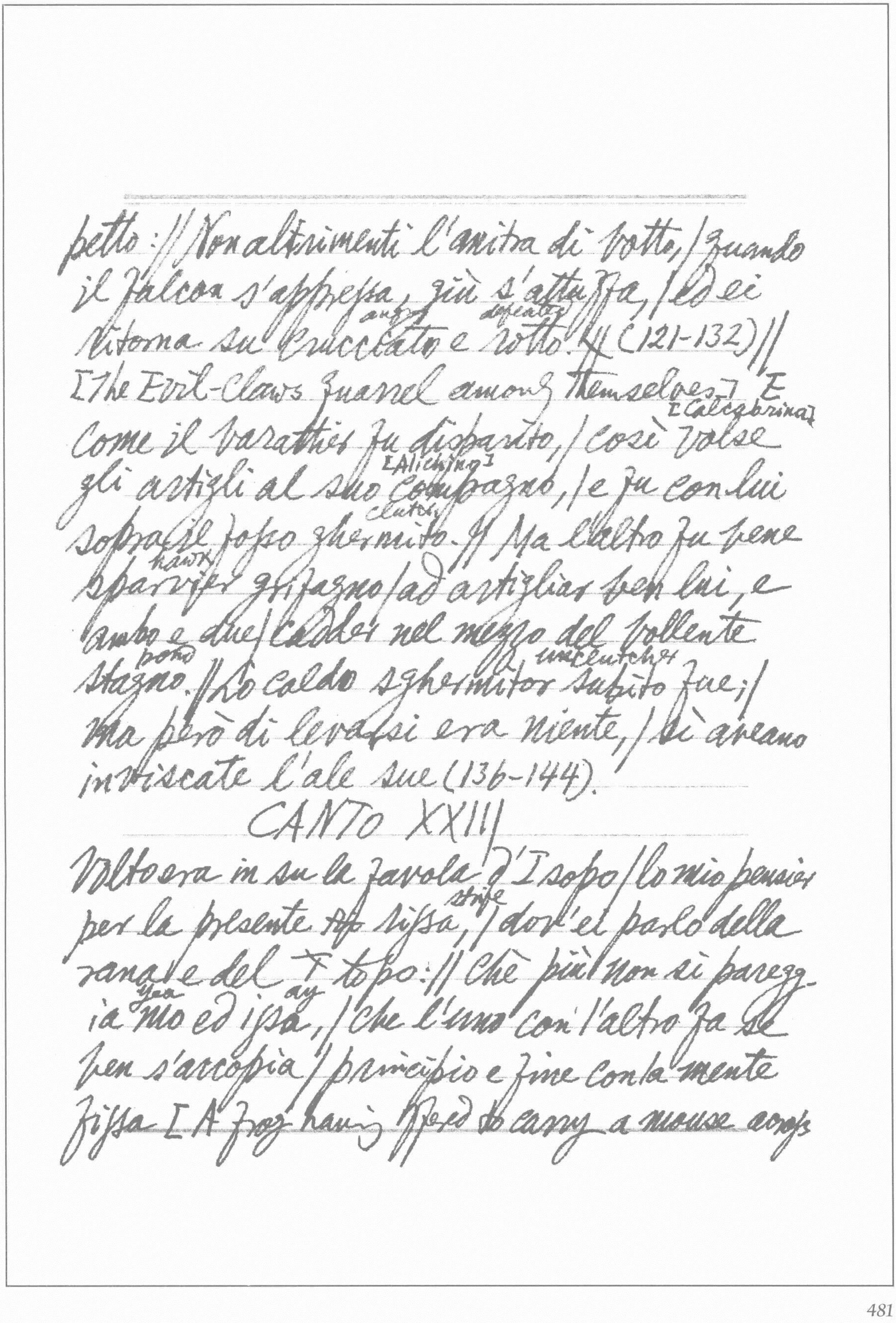
** 明知不是伴事急且相隨

*** Cf Aretino, Ragionamenti
I: "con quel tic tac toc

ci spaventò; come spaventa le rane, poste in un greppo a testa alta fra l'erba, una voce o il gittare d'un sasso, al suon del quale si tuffano nel rio quasi tutte in un tempo."

nearest to him
-can, che gli era più d'incontra, / gli arronci-
pitchy
gliò le impegolate chiome, / e trassel su, che
otter
mi parve una lontra (22-36). // ... "O Rubi-
cante, fa che tu gli metti / gli unghioni addo-
flay
~~sso~~ sso sì che tu lo scuoi!" / gridavan
tutti insieme i maledetti (40-2). [The sinner
hooked up is Ciampolo] ... E Ciriatto, a cui di
on either side tusk
bocca uscia / d'ogni parte una sanna come a
rip
porco, / gli fé sentir come l'una sdrucia. //
mouse
Tra male gatte era venuto il sorco; / ma
stand off
Barbariccia il chiuse con le braccia, / e disse:
"State in là, mentr'io lo inforco." (55-60) // ...
E Libicocco: "Troppo avem sofferto," / disse, e
presegli il braccio col ronciglio, / sì che, strac-
brawn
ciando, ne portò un lacerto (70-2). // [Ciampollo
says that he will whistle (io sufolerò—102) to
make other barrator come up & tell their stories if
the evil claws would hold back a little (Ma stien
le male branche un poco in cesso—100) so as X
wo

to frighten them]. Cagnazzo a cotal motto levò
il muso, / crollando il capo e disse: "Odi
malizia / ch'egli ha pensata per gittarsi giuso." //
artifices store
Ond'ei, ch'avea lacciuoli a gran divizia, /
rispose: "Malizioso son io troppo, / quand'io pro-
my companions
curo a' miei maggior tristizia." // Alichin
in opposition
non si tenne, e di rintoppo / agli altri, disse
stoop follow
a lui: "Se tu ti cali, / io non ti verrò dietro
pitch
di galoppo, // ma batterò sopra la pece l'ali; //
lascisi il colle, e sia la ripa scudo, / a
if you alone prevail give us
veder se tu sol più di noi vali" (106-117). //
∴ Lo Navarrese ben suo tempo colse, / fermò
le piante a terra, ed in un punto / saltò, e dal
proposto lor si sciolse // Di che ciascun di
he most who was the cause
colpa fu compunto, / ma quei più che cagion
of the mistake
fu del difetto; / però si mosse, e gridò: "Tu
wings
se' giunto!" // Ma poco i valse, chè l'ale
caught not outspeed terror
al sospetto / non potero avanzar; quegli
andò sotto, / e quei drizzò, volando suso, il

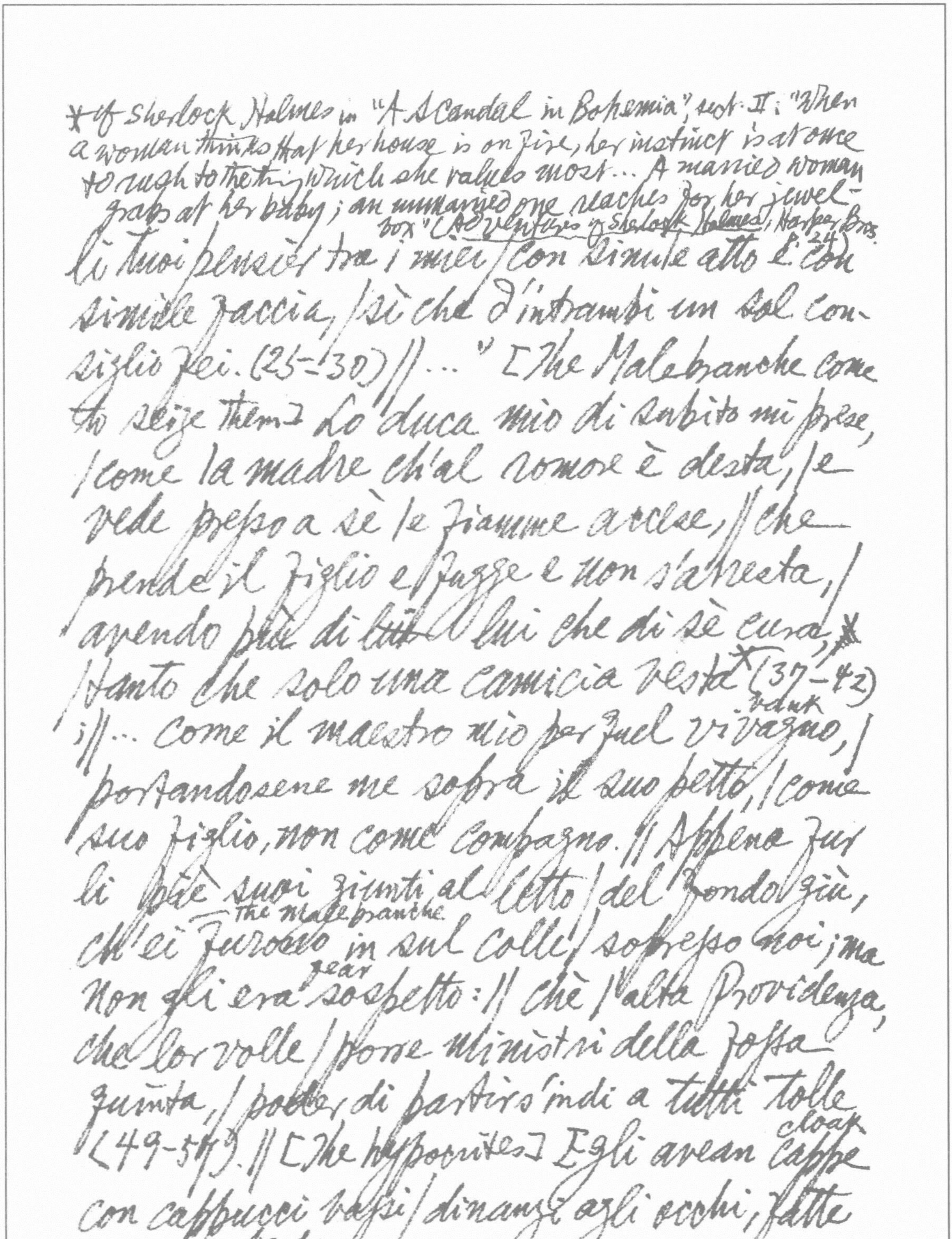


petto:// Non altrimenti l'anitra di botto,/ quando
il falcon s'appressa, giù s'attuffa,/ ed ei
angry defeated
ritorna su crucciato e rotto.// (121-132)//
[The Evil-Claws quarrel among themselves] E
[Calcabrina]
Come il barattier fu disparito,/ così volse
[Alichino]
gli artigli al suo compagno,/ e fu con lui
clutch
sopra il fosso ghermito.// Ma l'altro fu bene
hawk
sparvier grifagno/ ad artigliar ben lui, e
ambo e due/ cadder nel mezzo del bollente
pond unclutcher
stagno.// Lo caldo sghermitor subito fue;/
ma però di levarsi era niente,/ sì aveano
inviscate l'ale sue (136-144).

CANTO XXIII

Volto era in su la favola d'Isopo/ lo mio pensier
strife
per la presente rissa,/ dov'el parlò della
rana e del topo:// Chè più non si paregg-
yea ay
ia mo ed issa,/ che l'uno con l'altro fa se
ben s'accoppia/ principio e fine con la mente
fissa [A frog having offered to carry a mouse across

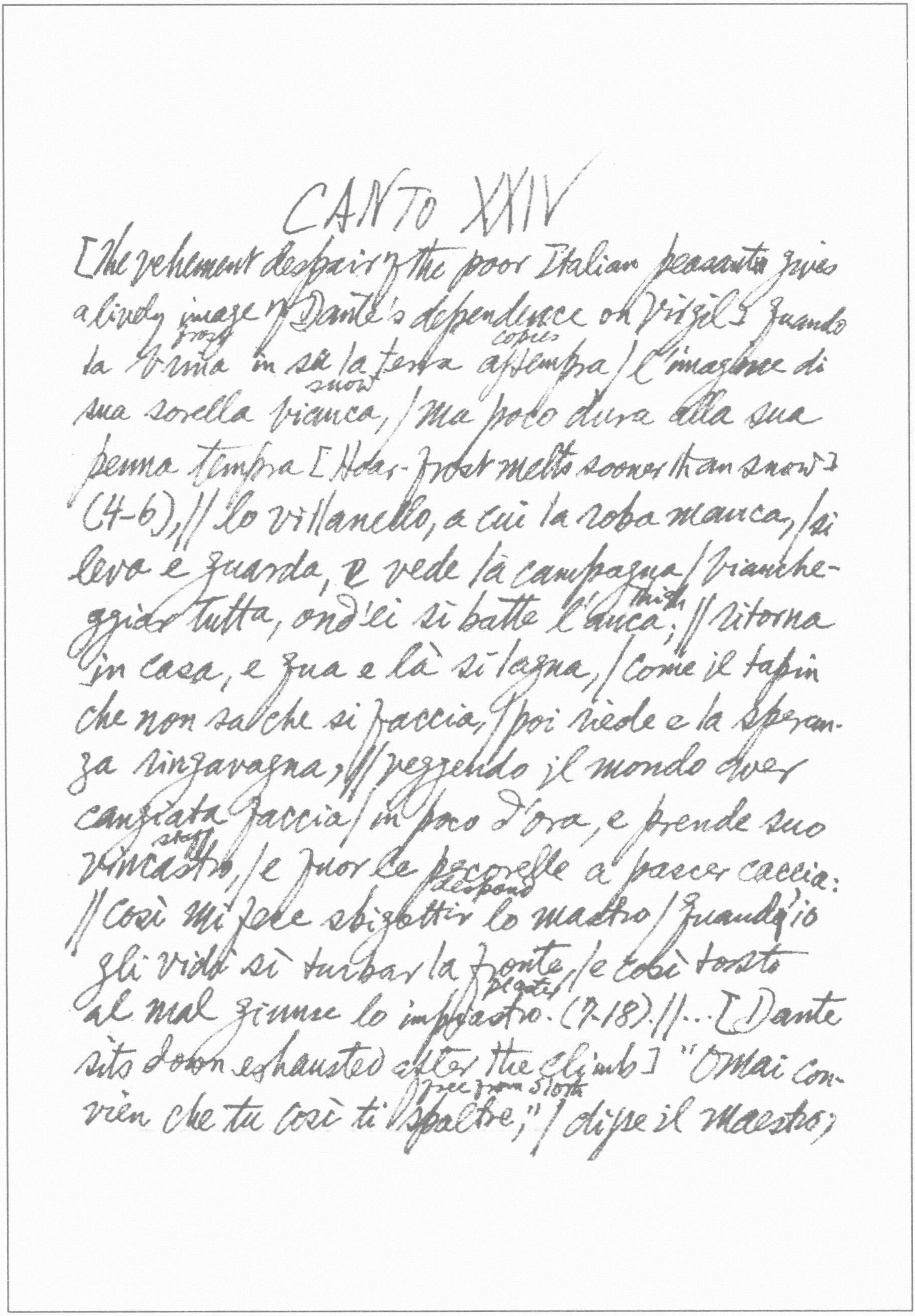
a piece of water, tied it to its leg; but when they got half-way, the frog treacherously dived & the mouse was drowned. Suddenly a kite swooped down & devoured both of them. The fable is not to be found in the original Aesop, but is contained, with slight variations, in most of the medieval collections of fables that went under his name. In one of these versions, the mouse escapes, & this may have been the form of story known to Dante, whose Ciampollo (= the mouse) escapes, too, though of course, only for a time; Alichino = the frog & Calcabrina = the kite. Mo & issa both literally mean "now"] (4-9) // [Dante fears that the Malebranche may pursue himself & feels his own hair rise (Già mi sentia tutti / arricciar li peli / della paura— 9-10). He turns to Virgil for protection & help] E quei: "S'io d'impiombato vetro, / l'imagine di fuor tua non trarrei / più tosto a me, che quella d'entro impetro. // Pur $\overset{\text{now}}{\text{mo}}$ veniano



*cf Sherlock Holmes in "A Scandal in Bohemia", sect. II: "When
a woman thinks that her house is on fire, her instinct is at once
to rush to the thing which she values most... A married woman
grabs at her baby; an unmarried one reaches for her jewel-
box" (Adventures of Sherlock Holmes, Harper Bros.
p. 24)

li tuoi pensier tra i miei / con simile atto e con
simile faccia, / sì che d'intrambi un sol con-
siglio fei. (25-30) // ..." [The Malebranche come
to seize them] Lo duca mio di subito mi prese,
/ come la madre ch'al romore è desta, / e
vede presso a sè le fiamme accese, // che
prende il figlio e fugge e non s'arresta, /
/ avendo piè di ~~tutt~~ lui che di sè cura,*
/ tanto che solo una camicia vesta* (37-42)
bank
;// ... come il maestro mio per quel rivagno, /
/ portandosene me sopra il suo petto, / come
suo figlio, non come compagno. // Appena fur
li piè suoi giunti al letto / del fondo giù,
The Malebranche
ch'ei furono in sul colle / sopresso noi; ma
fear
non gli era sospetto: // chè l'alta Providenza,
che lor volle / porre ministri della fossa
quinta, / poder di partirs'indi a tutti tolle
cloak
(49-57). // [The hypocrites] Egli avean cappe
con cappucci bassi / dinanzi agli occhi, fatte
hoods

shape
della taglia / che per li monaci in Cologna fassi. //
dazzles
Di fuor dorate son sì ch'egli abbaglia, / ma
dentro tutte piombo, e gravi tanto, / che Fed-
F.'s compared to them were straw
erico le mettea di paglia [Frederick II punished
those guilty of treason by having them fastened in
cloaks of lead which were then melted over a
fire] (61-66). // O in eterno faticoso manto!
(67) .... [the College of the sad hypocrites (al
collegio / degl'ipocriti tristi se' venuto — 91-2),
the two Bolognese "Jovial Friars" (Frati God-
enti — 103). ~~When Vir~~ On inquiring the Friars for the
way for the 7th chasm, Virgil learns that the
directions given him by Malacoda (XI-111) are
wrong] Lo duca stette un poco a testa china;
falsely way
poi disse: "Mal contava la bisogna / colui che
i peccator di là uncina." // E il frate: "Io
vices
udi' già dire a Bologna / del diavol vizii
assai, tra i quali udi' / ch'egli è bugiardo
e padre di menzogna" (139-144). //



CANTO XXIV

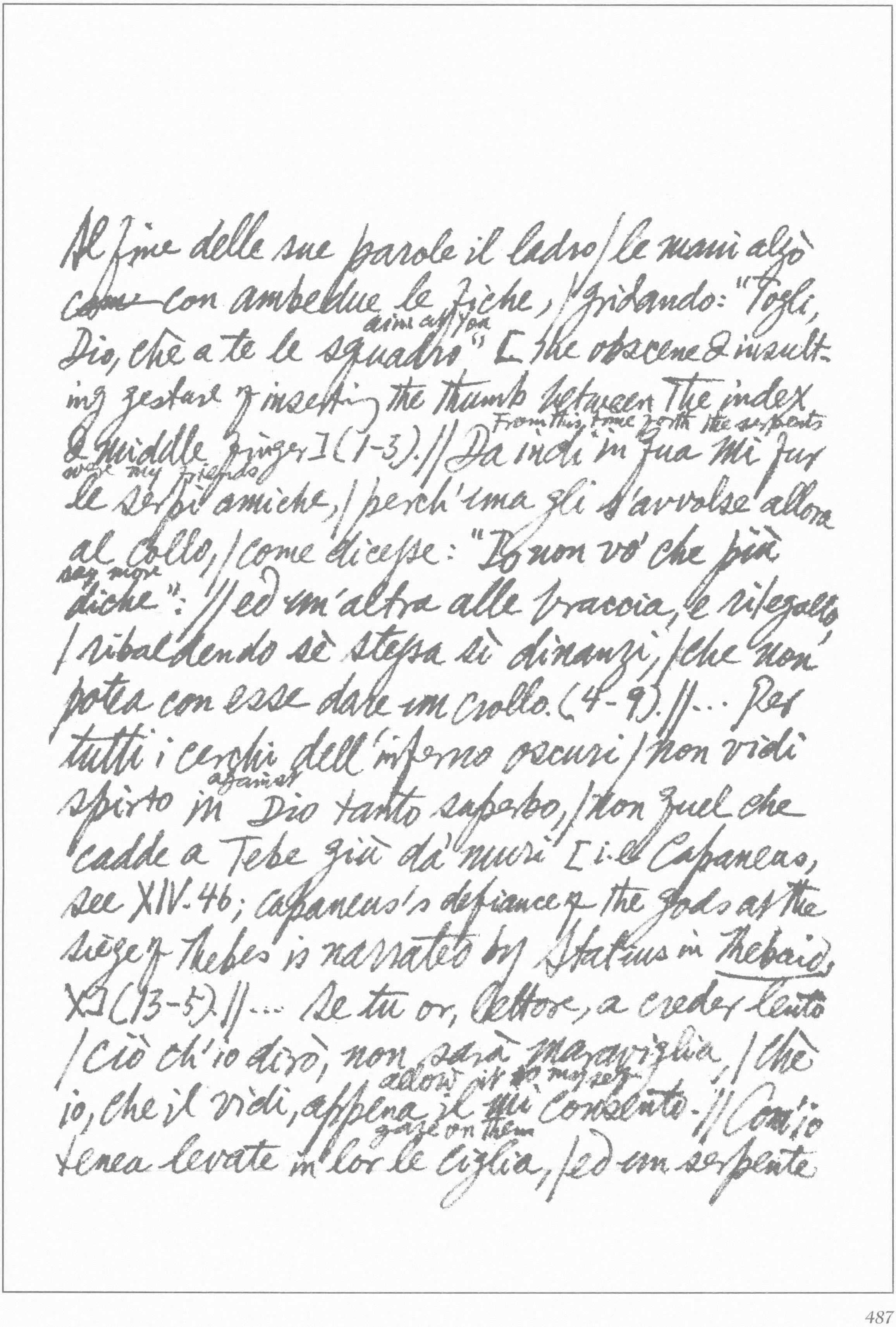
[The vehement despair of the poor Italian peasants gives
a lively image of Dante's dependence on Virgil] Quando
frost copies
la brina in sù la terra assempra / l'imagine di
snow
sua sorella bianca, / ma poco dura alla sua
penna tempra [Hoar-frost melts sooner than snow]
(4-6), // lo villanello, a cui la roba manca, / si
leva e guarda, e vede la campagna / bianche-
thigh
ggiar tutta, ond'ei si batte l'anca; // ritorna
in casa, e qua e là si lagna, / come il tapin
che non sa che si faccia, / poi riede e la speran-
za ringavagna, // veggendo il mondo aver
cangiata faccia / in poco d'ora, e prende suo
staff
vincastro, / e fuor le pecorelle a pascer caccia:
despond
// Così mi fece sbigottir lo mastro / quand'io
gli vidi sì turbar la fronte, / e così tosto
plaster
al mal giunse lo impiastro. (7-18). //... [Dante
sits down exhausted after the climb] "Omai con-
free from sloth
vien che tu così ti spoltre," / disse il maestro;

[illegible]

sitting on down, or under coverlet

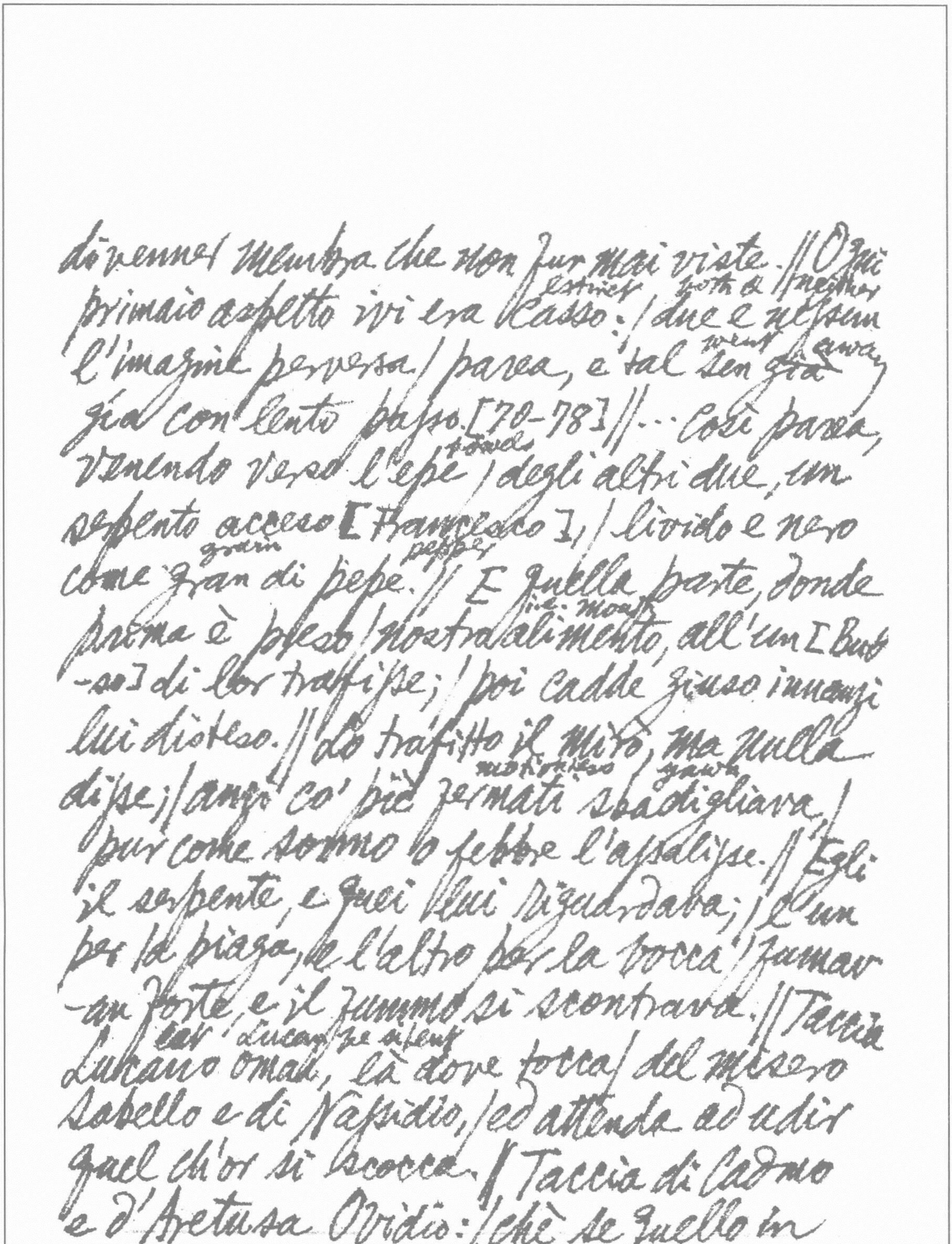
"che, seggendo in piuma, | in fama non si vien, | nè sotto coltre; || senza la qual chi sua vita consuma, | cotal vestigio in terra di sè lascia, | qual fummo in aer ed in acqua la schiuma*; || . . ." (46-51). [The thieves amid a fearful throng of thieves (terribile stipa | di serpenti + 82-3)] Con serpi le man dietro avean legate; | quelle ficcavan per le ren la coda e il capo, ed eran dinanzi aggroppate. || Ed ecco ad un, ch'era da nostra proda, | s'avventò (sprang) che il trafisse | là dove il collo alle spalle s'annoda. || Nè o sì tosto mai nè i si scrisse, | com'ei s'accese ed arse, e cener tutto | convenne che cascando divenisse; || e poi che fu a terra sì distrutto, | la polver si raccolse per sè stessa, | e in quel medesimo ritornò di butto (94-105) || . . . [Vanni Fuci's tells his story & foretells Dante's future]

CANTO XXV



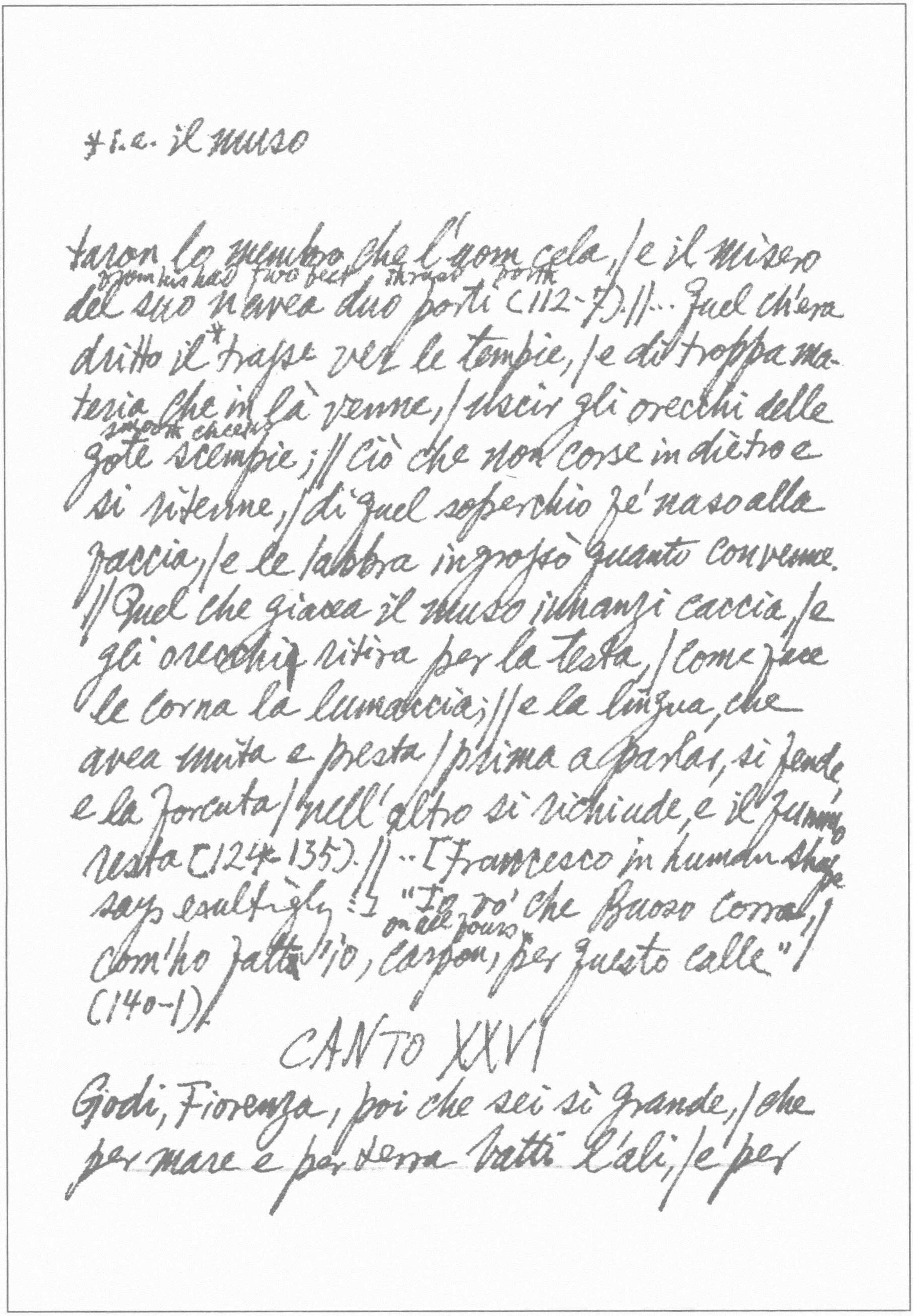
Al fine delle sue parole il ladro / le mani alzò
~~come~~ con ambedue le fiche, / gridando: "Togli,
aim at You
Dio, chè a te le squadro" [the obscene & insult-
ing gesture of inserting the thumb between the index
From this time forth the serpents
& middle finger] (1-3). // Da indi in qua mi fur
were my friends
le serpi amiche, / perch'una gli s'avvolse allora
al collo, / come dicesse: "Io non vo' che più
say more
diche": // ed un'altra alle braccia, e rilegollo
/ ribadendo sè stessa sì dinanzi, / che non
potea con esse dare un crollo. (4-9). // ... Per
tutti i cerchi dell'inferno oscuri / non vidi
against
spirto in Dio tanto superbo, / non quel che
cadde a Tebe giù da' muri [i.e. Capaneus,
see XIV.46; Capaneus's defiance of the gods at the
siege of Thebes is narrated by Statius in *Thebaid*,
X] (13-5). // ... Se tu or, Lettore, a creder lento
/ ciò ch'io dirò, non sarà maraviglia, / chè
allow it ~~to~~ myself
io, che il vidi, appena il mi consento. // Com'io
gaze on them
tenea levate in lor le ciglia, / ed un serpente

[Cianfa] con sei six piè si lancia / dinanzi all'uno [Agnello], e tutto a lui s'appiglia. // Coi piè di mezzo gli avvinse la pancia, / e con gli anterior le braccia prese; // poi gli addentò e l'una e l'altra guancia. // Gli diretani alle cosce distese, / e miseli la coda tr'ambe e due, / e dietro per le ren su la ritese. // Ellera ivy abbarbicata mai non fue / ad arbor sì, come l'orribil fiera / per l'altrui membra avviticchiò le sue. // Poi s'appiccar, come si calda cera / as if they were of heated wax fossero stati, e mischiâr lor colore; / nè l'un nè l'altro già parea quel ch'era: // Come procede innanzi dall'ardore / per lo papiro suso un color bruno, / che non è nero ancora e il bianco more (46-66). // .. Già eran li due capi un divenuti, / quando n'apparver due figure miste / in una faccia, ov'eran due perduti. // Fêrsi le braccia due di quattro liste; / le cosce con le gambe, il ventre e il casso /.



divenner membra che non fur mai viste. // Ogni
extinct both a neither
primaio aspetto ivi era casso: / due e nessun
went away
l'imagine perversa / parea, e tal sen gia
gia con lento passo. [70-78] // ... Così parea,
towards
venendo verso l'epe / degli altri due, un
serpento acceso [Francesco], / livido e nero
grain pepper
come gran di pepe. // E quella parte, donde
i.e. mouth
prima è preso / nostro alimento, all'un [Buos
-so] di lor trafisse; / poi cadde giuso innanzi
lui disteso. // Lo trafitto il mirò, ma nulla
motionless yawn
disse; / anzi co' piè fermati sbadigliava, /
pur come sonno o febbre l'assalisse. // Egli
il serpente, e quei lui riguardaba; / l'un
per la piaga, e l'altro per la bocca / fumav
-an forte, e il fummo si scontrava. // Taccia
let Lucan be silent
Lucano omai, là dove tocca / del misero
Sabello e di Nassidio, / ed attenda ad udir
quel ch'or si scocca. / Taccia di Cadmo
e d'Aretusa Ovidio: / chè se quello in

serpente, e quella in fonte / converte poetando, io
non l'invidio. [Pharsalia, ix. 763 ff & 790 ff:
on Sabellus & Nasidius, two soldiers of Cato's
army, stung by serpents ~~& [illegible]~~ with the results
that one was reduced to a puddle while the other
swelled to burst his coat of mail; Metamorphoses
IV. 563 ff & V. 572 ff] (82-99): // ~~Così~~ che due
nature mai a fronte a fronte / non trasmutò
sì ché ambo le due le forme / a cambiar lor
materia fosser pronte. // Insieme si risposero
a tai in such forms norme, / che il serpente la coda in forca
fesse, / e il feruto ristrinse insieme / l'orme steps.
Le gambe con le cosce thighs seco stesse / s'appicc-
ar sì, che in poco la giuntura / non facea
segno alcun che si paresse. // (100-8). // …
Io vidi entrar le braccia per l'ascelle, / e i
duo piè della fiera, ch'eran corti, / tanto
allungar, quanto as much as the man's arms are shortened accorciavan quelle. //
Poscia li piè di rietro, insieme attorti, / diven-



*i.e. il muso

taron lo membro che l'uom cela, / e il misero
from his had two feet, thrust forth
del suo n'avea duo porti (112-7). // .. Quel ch'era
dritto il* trasse ver le tempie, / e di troppa ma-
teria che in là venne, / uscir gli orecchi delle
smooth cheeks
gote scempie; // Ciò che non corse in dietro e
si ritenne, / di quel soperchio fe' naso alla
faccia, / e le labbra ingrossò quanto convenne.
// Quel che giacea il muso innanzi caccia, / e
gli orecchi ritira per la testa, / come face
le corna la lumaccia; // e la lingua, che
avea unita e presta / prima a parlar, si fende,
e la forcuta / nell'altro si richiude, e il fummo
resta (124-135). // .. [Francesco in human shape
says exultingly:] "Io vo' che Buoso corra,
on all fours
com'ho fatt'io, carpon, per questo calle" /
(140-1) //

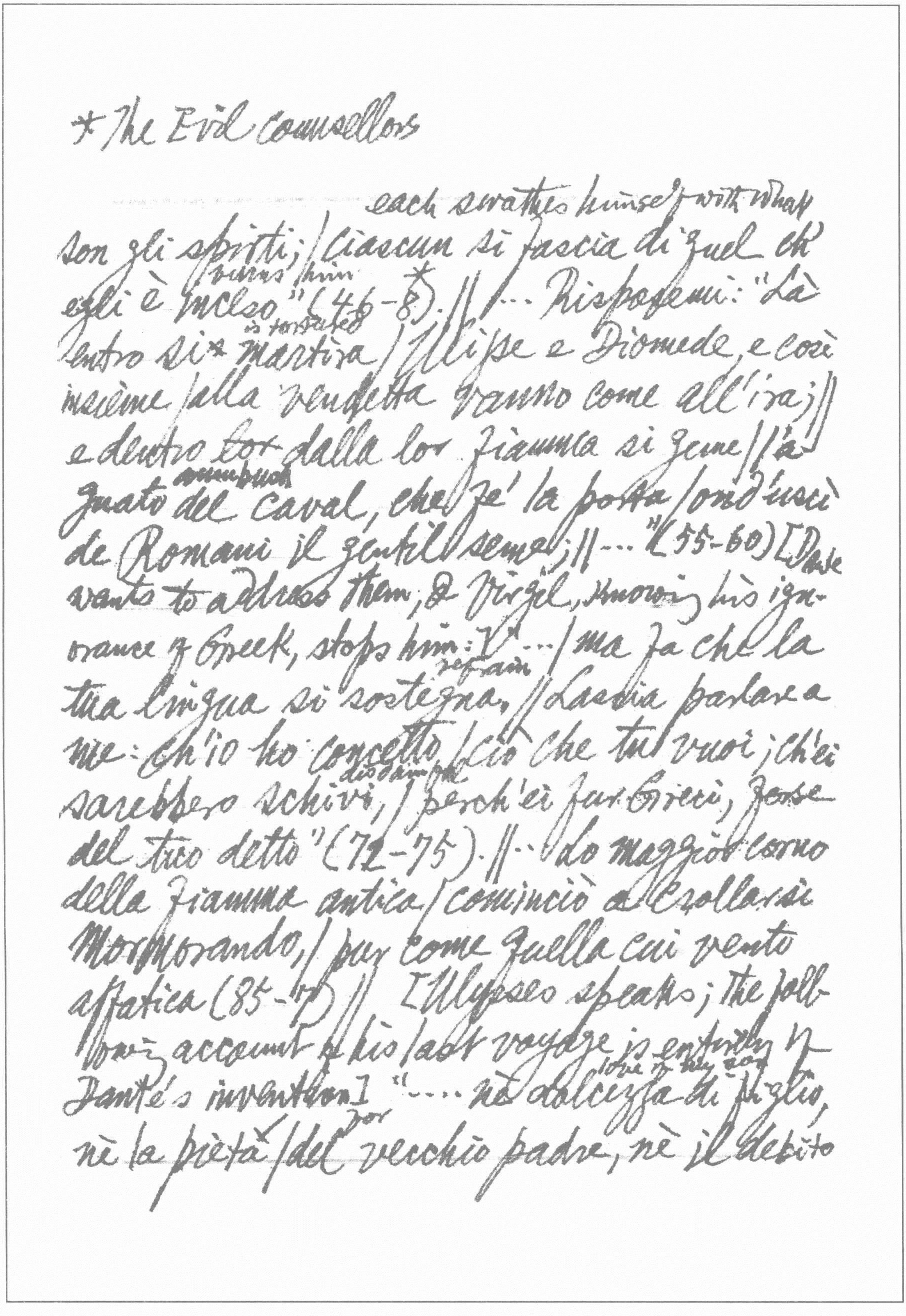
CANTO XXVI

Godi, Fiorenza, poi che sei sì grande, / che
per mare e per terra batti l'ali, / e per

*"Morning dreams come true." cf Horace, Sat. I.x:
"Post mediam noctem visus, cum somnia vera"
(He appeared to me after midnight, when dreams are true)"
(Oxford Dict. of Eng. Proverbs, p.392)

l'inferno il tuo nome si spande.// Tra li
laddron trovai cinque cotali / tuoi cittadini,
onde mi vien ~~per~~ vergogna, / e tu in grande
onranza non ne sali. // ~~But if the Hut~~ Ma
se presso al matin il ver si sogna* / ...(1-7)
...// E proseguendo la solinga via, / tra le
schegge e tra' rocchi dello scoglio, / lo piè
senza la man non si spedia. // Allor mi
dolsi, ed ora mi ridoglio, / quand'io drizzo la
mente a ciò ch'io vidi; / e più lo ingegno af-
freno ch'io non soglio (16-21), // ... Quante il
villan, ch'al poggio (hill) si riposa, / nel tempo che
colui che il mondo schiara / la faccia sua a
noi tien meno ascosa**, // come / la mosca (when the fly yields to) cede
alla zanzara (the gnat), / vede lucciole giù per la
vallea, / forse colà dove vendemmia ed ara:
// di tante fiamme tutta risplendea / l'otta-
va bolgia / ...(25-32) / ... // ... E il duca, che
mi vide tanto atteso, / disse: "Dentro da' fochi (flames)

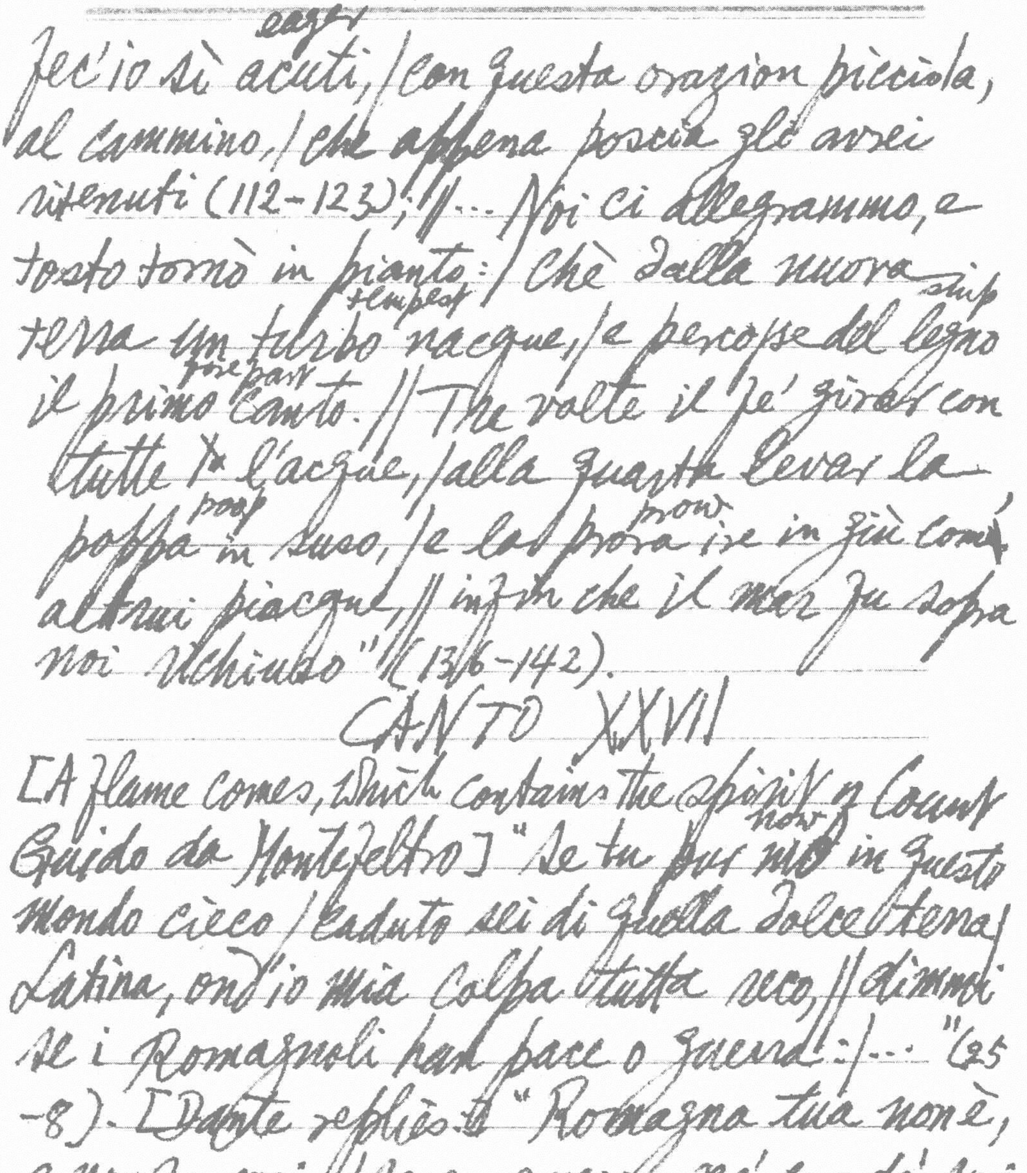
**in summer, when the days are the longest.



* The Evil counsellors

each swathes himself with what
son gli spirti; / ciascun si fascia di quel ch'
burns him *
elli è inceso" (46-8). // ... Rispoſemi: "Là
is tortured
entro si* martira / Uliſse e Diomede, e così
insieme alla vendetta vanno come all'ira; //
e dentro ~~lor~~ dalla lor fiamma si geme / l'a-
ambush
guato del caval, che fé la porta / ond'uscì
de' Romani il gentil seme; // ... " (55-60) [Dante
wants to address them, & Virgil, knowing his ign-
orance of Greek, stops him: " ... / ma fa che la
refrain
tua lingua si sostegna, / Lascia parlare a
me: ch'io ho concetto / ciò che tu vuoi; ch'ei
disdain you
sarebbero schivi, / perch'ei fur Greci, forse
del tuo detto" (72-75). // .. "Lo maggior corno
della fiamma antica / cominciò a crollarsi
mormorando, / pur come quella cui vento
affatica (85-7) // [Ulysses speaks; the foll-
owing account of his last voyage is entirely of
love of my son
Dante's invention] " .... nè dolcezza di figlio,
nor
nè la pietà / del vecchio padre, nè il debito

* very expressive phrase for the love of the lawful wife
* cf A.E. Housman, Selected Prose, ed. J.
should have cheered Penelope
amore*/ lo qual dovea Penelope far lieta, //
vincer poter dentro da me l'ardore / ch'i' ebbi
gain experience of the world
a divenir del mondo esperto, / e degli vizii
umani e del valore. // ma misi ~~per~~ me per
l'alto mare aperto / sol ~~con~~ con un legno e
con quella compagnia / picciola, dalla qual
non fui deserto. (94-102) // ... Io e i comp-
agni eravam vecchi e tardi, / quando veni-
pass
mmo a quella foce stretta, / ov' Ercole segnò
landmarks
li suoi riguardi, / acciocchè l'uom più oltre
non si metta; / (106-9) ... // 'O frati,' dissi, 'che
per cento milia / perigli siete giunti all' occ-
deny not ~~to~~ this ~~the~~ brief vigil of your
idente, / a questa tanto picciola vigilia / de'
senses that remains
vostri ~~sensi~~ sensi, ch'è del rimanente, /
Non vogliate negar l'esperienza / di retro
al sol, del mondo senza gente. // Consi-
derate la vostra semenza: / fatti non
foste a viver come bruti, / ma per seguir
virtute e conoscenza!'* // Li ~~mie~~ miei compagni
Carter, p. 18. quoting this



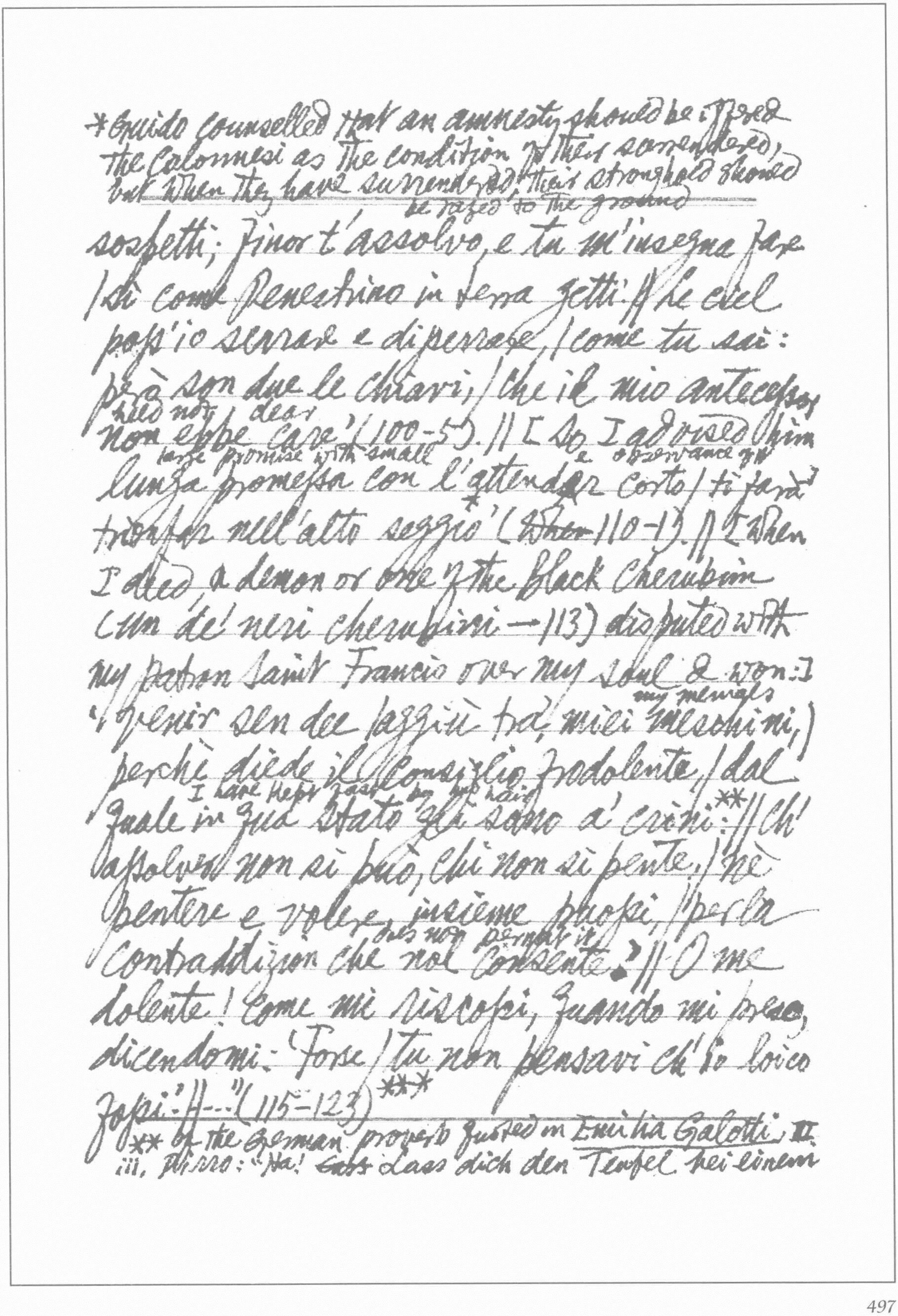
eager
fec'io sì acuti, / con questa orazion picciola,
al cammino, / che appena poscia gli avrei
ritenuti (112-123); // ... Noi ci allegrammo, e
tosto tornò in pianto: / chè dalla nuova
tempest ship
terra un turbo nacque, / e percosse del legno
fore part
il primo canto. // Tre volte il fé girar con
tutte l'acque, / alla quarta levar la
poop prow
poppa in suso, / e la prora ire in giù com'
altrui piacque, // infin che il mar fu sopra
noi richiuso" // (136-142).

CANTO XXVII

[A flame comes, which contains the spirit of Count
now
Guido da Montefeltro] "Se tu pur mo in questo
mondo cieco / caduto sei di quella dolce terra
Latina, ond'io mia colpa tutta reco, // dimmi
se i Romagnoli han pace o guerra: / ... " (25
-8). [Dante replies:] "Romagna tua non è,
e non fu mai, / senza guerra ne' cor de' suoi
tiranni; / ma 'n palese nessuna or vi

* A good description ~~the~~ of the precarious peace
resulting from the balance of fear or deterrents.
** cf Machiavelli, Il Principe, cap. 18

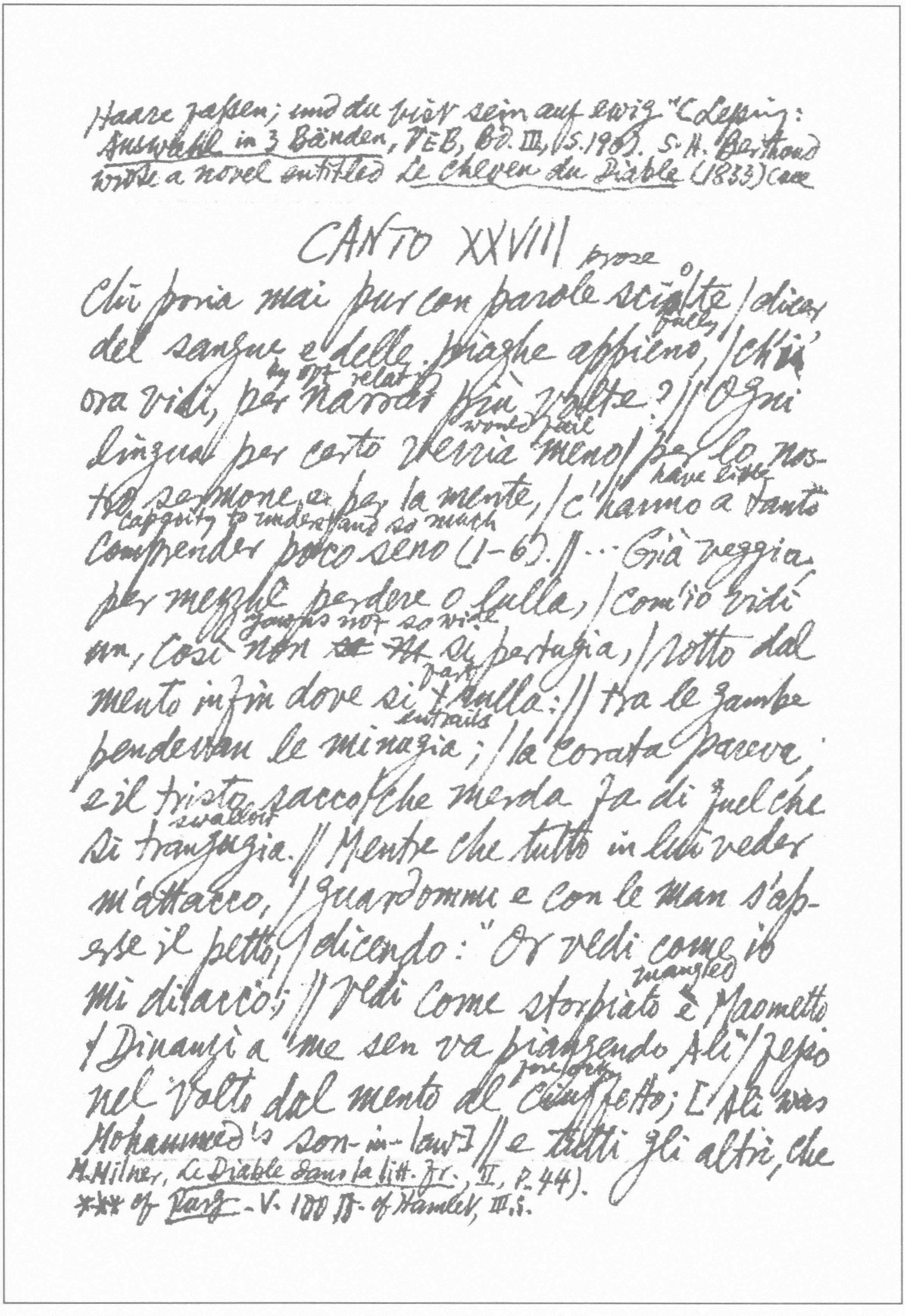
lasciai" (37-9). || [Guido tells his life-story]
"Mentre ch'io forma fui d'ossa e di polpe, / che
la madre mi diè, / l'opere mie / non furon
leonine, ma di volpe**. || Gli accorgimenti
e le coperte vie / io seppi tutte, e sì menai
lor arte, / ch'al fine della terra il suono
uscie (73-8). || [In old age, I repented] "Ciò
grieved
che pria mi piaceva allor m'increbbe, / e
I became a monk
pentuto e confesso mi rendei; / ahi miser
it would have availed me
lasso! e giovato sarebbe." (82-4). || [But
Pope ~~Boni~~ Boniface, "the Prince of the New Pharisees"
(Lo principe de' nuovi Farisei — 85), waged
war, not with Saracens or Jews, for every enemy
of his was Christian (avendo guerra presso a /
Laterano, / e non con Saracin, nè con Giudei, /
chè ciascun suo nimico era Cristiano — 86-8)
against the Colonna family & sought my advice,
but I kept silent (domandommi consiglio, ed
io tacetti — 98)] E poi mi disse: 'Tuo cor non



*Guido counselled that an amnesty should be offered
the Colonnesi as the condition of their surrender;
but when they have surrendered their stronghold should
be razed to the ground

sospetti; finor t'assolvo, e tu m'insegna fare
| sì come Penestrino in terra getti. || Lo ciel
poss'io serrare e diserrare, | come tu sai:
però son due le chiavi, | che il mio antecessor
held not / dear
non ebbe care' (100-5). || [So I advised him
large promise with small observance of it
lunga promessa con l'attender corto | ti farà
triunfar nell'alto seggio' (~~When~~ 110-1). || [When
I died, a demon or one of the black Cherubim
(un de' neri cherubini — 113) disputed with
my patron Saint Francis over my soul & won:]
my menials
'(venir sen dee laggiù tra' miei meschini,)
perchè diede il consiglio frodolente, | dal
I have kept fast by his hair
quale in qua stato gli sono a' crini:** || Ch'
assolver non si può, chi non si pente, | nè
pentere e volere insieme puossi, | per la
does not permit it
contraddizion che nol consente.' || O me
dolente! come mi riscossi, quando mi prese,
dicendomi: 'Forse | tu non pensavi ch'io loico
fossi!' ||--" (115-123) ***

** cf. the German proverb quoted in Emilia Galotti II.
iii. Pirro: "Ha! ~~Gott~~ Lass dich den Teufel bei einem

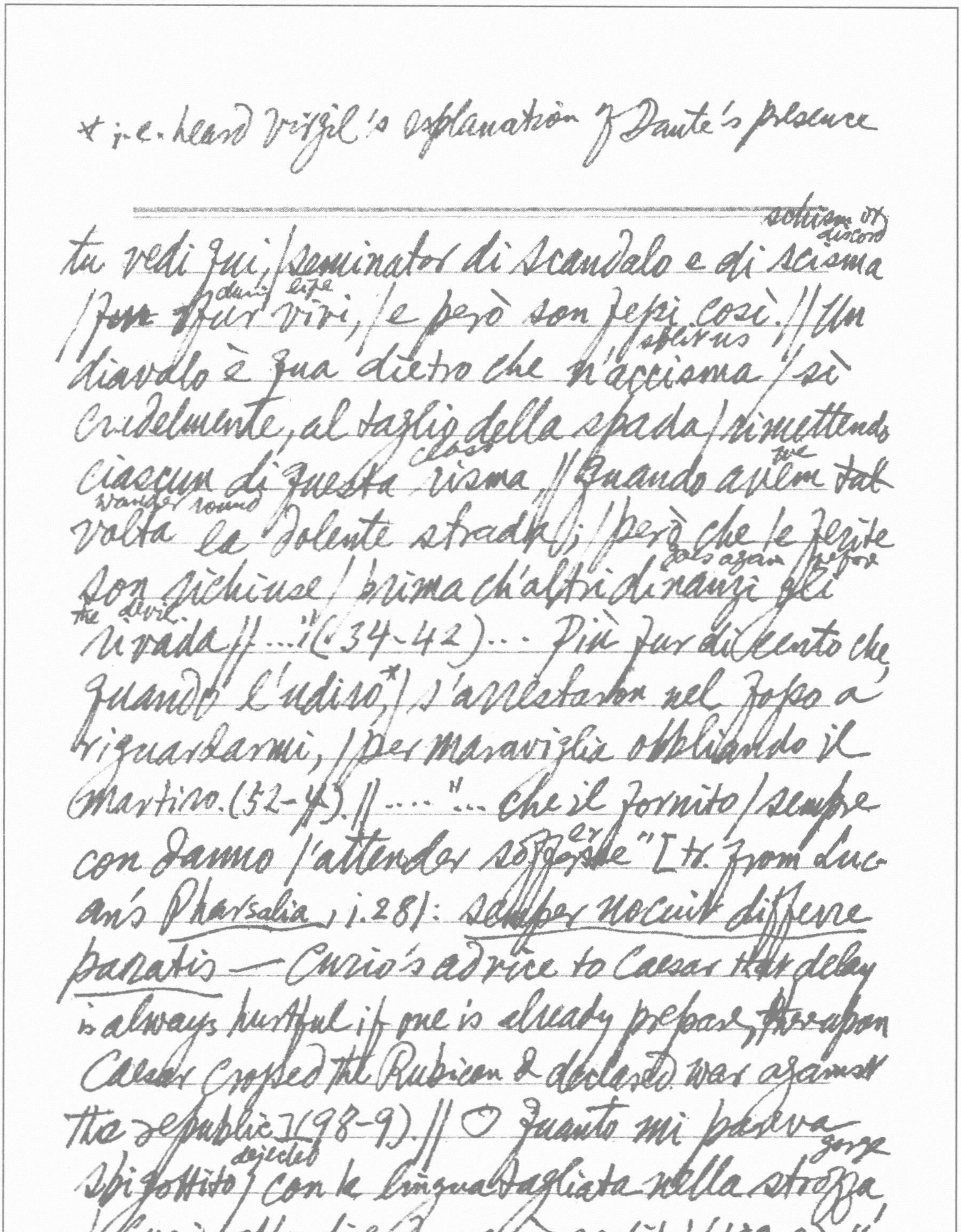


Haare fassen; und du bist sein auf ewig." (Lessing:
Auswahl in 3 Bänden, VEB, Bd. III, S. 196). S. H. Berthoud
wrote a novel entitled Le Cheveu du Diable (1833) (see

CANTO XXVIII

prose
Chi poria mai pur con parole sciolte / dicer
fully
del sangue e delle piaghe appieno, / ch'i'
by oft relating
ora vidi, per narrar più volte? // Ogni
would fail
lingua per certo verria meno / per lo nos-
have little
tro sermone e per la mente, / c'hanno a tanto
capacity to understand so much
comprender poco seno (1-6). // ... Già veggia,
per mezzul perdere o lulla, / com'io vidi
yawns not so wide
un, così non ~~ce~~ ~~ne~~ si pertugia, / rotto dal
fart
mento infin dove si trulla: // tra le gambe
entrails
pendevan le minugia; / la corata pareva
e 'l tristo sacco / che merda fa di quel che
swallow
si trangugia. // Mentre che tutto in lui veder
m'attacco, / guardommi e con le man s'ap-
erse il petto, / dicendo: "Or vedi com'io
mangled
mi dilacco; // vedi come storpiato è Maometto
/ Dinanzi a me sen va piangendo Alì" / fesso
forelock
nel volto dal mento al ciuffetto; [Ali was
Mohammed's son-in-law] // e tutti gli altri, che

M. Milner, Le Diable dans la litt. fr., II, p. 44).
*** of Purg. - V. 100 ff. of Hamlet, III. 5.



* i.e. heard Virgil's explanation of Dante's presence

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schism or discord
tu vedi qui / seminator di scandalo e di scisma
during life
/ ~~fur~~ fur vivi, / e però son fessi così. // Un
attires us
diavolo è qua dietro che n'accisma / sì
crudelmente, al taglio della spada / rimettendo
class we
ciascun di questa risma // Quando avem dal
wander round
volta la dolente strada; / però che le ferite
goes again before
son richiuse / prima ch'altri dinanzi gli
the devil
rivada // ..." (34-42)... Più fur di cento che
quando l'udiro* / s'arrestaron nel fosso a
riguardarmi, / per maraviglia obbliando il
martiro. (52-4). // ... "... che il fornito / sempre
er
con danno l'attender sofferse" [tr. from Luc-
an's Pharsalia, i.281: semper nocuit differre
paratis — Curio's advice to Caesar that delay
is always hurtful if one is already prepared, thereupon
Caesar crossed the Rubicon & declared war against
the republic] (98-9). // O quanto mi pareva
dejected gorge
sbigottito / con la lingua tagliata nella strozza
/ Curio, ch'a dire fu così ardito! (100-2) // and

*二而一，一而二

…accumulando duol con duolo (110) [cf. Mosca]
troop
— Ma io rimasi a riguardar lo stuolo, / e
vidi cosa ch'io avrei paura, / senza più pro-
but
va, di contarla solo; // se non che coscienza
m'assicura, / la buona compagnia che l'uom
protecting chain-mail
francheggia / sotto l'usbergo del sentirsi pura.
// Io vidi certo, ed ancor par ch'io 'l veggia
/ un busto senza capo andar, sì come / an-
davan gli altri della trista greggia. // E 'l
s swing
capo tronco tenea per le chiome, / pesol
con mano a guisa di lanterna, // e quel
mirava noi, e dicea: "O me!" // Di sè
facea a sè stesso lucerna, / ed eran due
how; this can be
in uno, ed uno in due;* / com' esser può, quei
knows He who so ordains
sa che sì governa. // Quando diritto al
piè del ponte fue, / levò il braccio alto con
tutta la testa / per appressarne le parole
sue, ~~[illegible]~~ (112-129) // ↓…"E perchè tu di me
novella porti, / sappi ch'io son Bertram

dal Bornio, quelli / Che diedi al re giovane
evil counsels
mali conforti [Bertrand de Born, one of the
most individual of the Provençal troubadours;
the "Young King" was Prince Henry son of Henry
II of England, & the father's refusal to yield
the sovereignty of England to his son caused
the outbreak of hostilities] (133-5) // ... Perch'io
partii così giunte persone, / partito porto
soave
il mio cerebro, lasso! / dal ~~due~~ suo principio
trunk
ch'è in questo troncone. // Così s'osserva
the law of retribution
in me lo contrapasso" (139-142).

CANTO XXIX

La molta gente e le diverse ~~pige~~ piaghe / avean
remain
le luci mie sì inebriate, / che dello stare a
longed to stay & weep pierce
piangere eran vaghe (1-3). // ... lamenti saett-
which had their arrows
aron me diversi, / che di pietà ferrati avean
barbed with pity
gli strali: / ond'io gli orecchi con le man
copersi (43-7). // [The falsifiers (i falsator—
57) of every sort is punished with innumerable

heaps
diseases] ... languir gli spirti per diverse biche
(66). || Qual sopra il ventre, e qual sopra
le spalle / l'un dall'altro giacea, e qual
crawl
carpone / si trasmutava ~~for~~ per lo tristo
calle. # (67-9). || ... || Io vidi due sedere a sè
leaning pan
poggiati, / come a scaldar si poggia tegghia
scabs
a tegghia, / del capo al piè di schianze
spotted
maculati; || e non vidi giammai menare
currycomb
stregghia da raggazo aspettato dal signor-
master unwillingly awake
so, / nè da colui che mal volentier ve-
plies [illegible]
gghia, / come ciascun menava spesso il
morso / dell'unghie sopra sè per la gran
itch
rabbia / del pizzicor, che non ha più
soccorso. || E sì traevan giù l'unghie
scurf scrape ~~[illegible]~~ dorsa ~~bream~~
la scabbia, / come coltel di scardova
scales
le scaglie, / o d'altro pesce che più larghe
dismail
l'abbia. || "O tu che con le dita ti dismaglie",
/ cominciò il duca mio all'un di loro,
"Che fai d'esse talvolta tanaglie, || dinne
pincers tell us

*cf "Satan is the ape of God." cf E. R. Curtius, Europ. Lit. und latein. Mittel, S. 522 ff.

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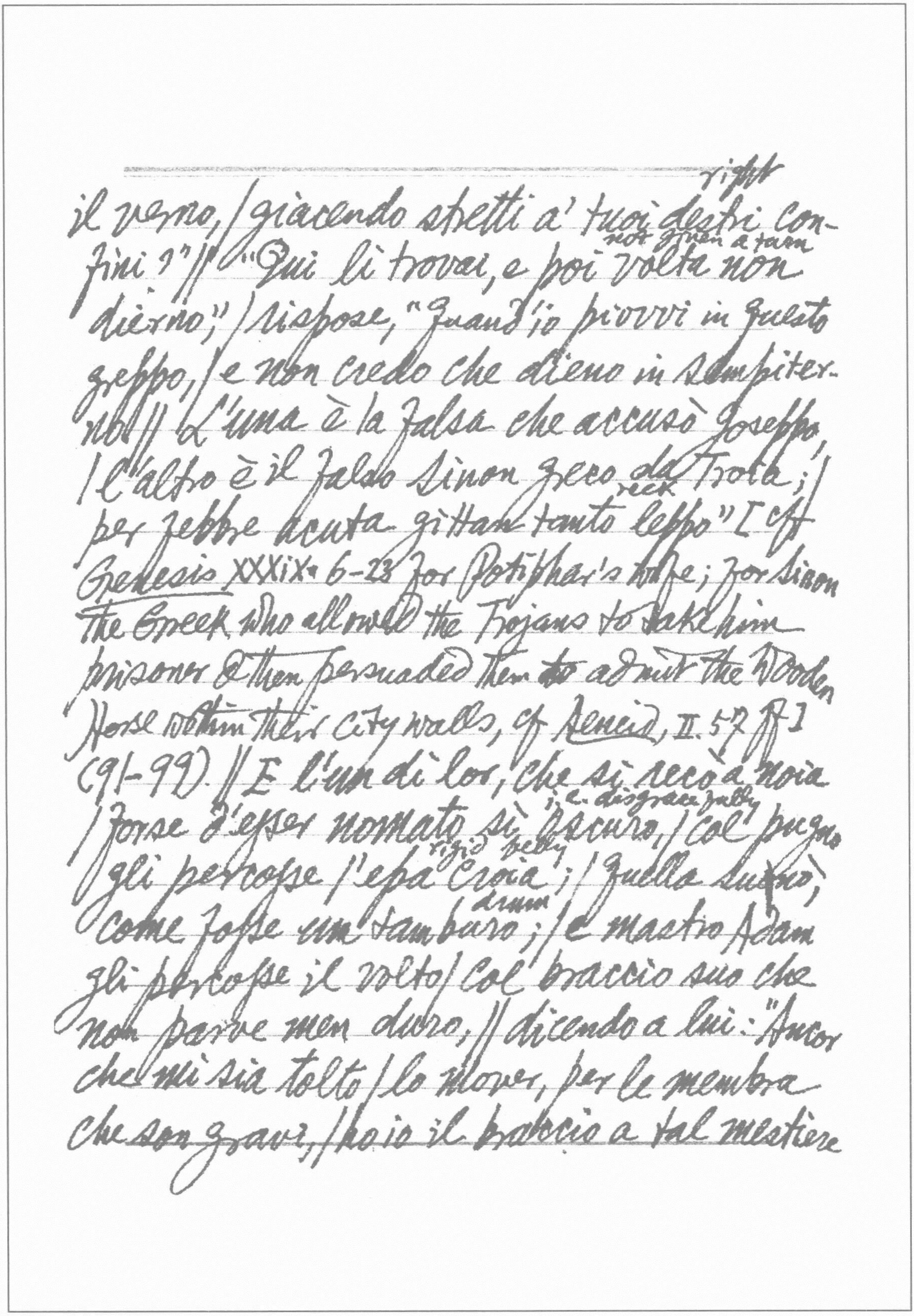
s'alcun Latino è tra costo / che son quinc'entro se l'unghia ti basti / eternalmente a coteste lavoro" (73-90). [The two scabby souls always scratching to ease the eternal itch in their skin are Griffalno of Arezzo the ~~alchemist~~ & Capocchio of Sienna, both alchemists] Ed io dissi al poeta: "Or fu giammai / gente sì vana vain / come la sanese sienese? / ~~Certo~~ Certo non la francesca sì d'assai" (121-3) // ... [Capocchio says] "sì vedrai ch'io son l'ombra di Capocchio, / che falsai li metalli con alchimia / e ti dei / ricordar, se ben t'adocchio, / com' io fui di natura buona scimia"* [Capocchio was also a skilled draughtsman & good mimic. Pietro di Dante enumerates 3 classes of falsifiers: in things (e.g. forgers, alchemists), in deeds, & in words] (136-139).

CANTO XXX

Io vidi un, fatto a guisa di liuto lute, / pur ch'

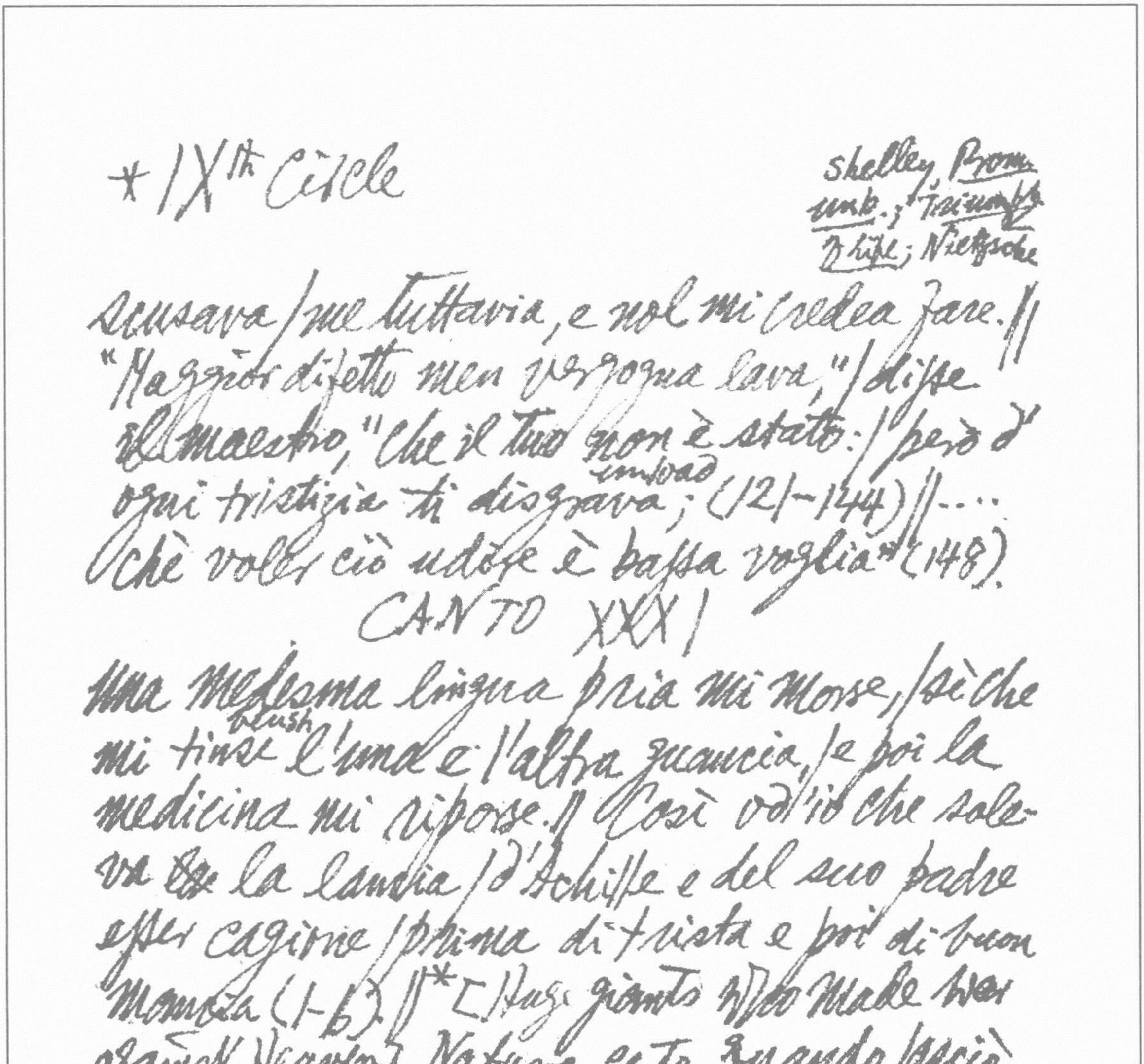
groin — cut short
egli aveſse avuta l'anguinaia / tronca dal
forked
lato che l'uomo ha forcuto. // La grave
idropisì, che sì dispaia / le membra con l'
umor che mal converte / che il viso non ri-
paunch
sponde alla ventraia, // Faceva a lui tener
le labbra aperte, / come l'etico fa, che per
la sete / l'un verso il mento e l'altro
in su rinverte. × (49-57)] // [This is Master
Adam of Brescia who was burnt for having
counterfeited the Florentine golden florin] "Io
ebbi, vivo, aſsai di quel ch'io volli, / ed ora,
laſso! un gocciol d'acqua bramo. // Li rus-
rivulets
celletti, che dei verdi colli / del Casentin dis-
cendon giuso in Arno, / facendo i lor canali fred-
di e molli, // Sempre / mi stanno innanzi, e
far — more
non indarno: / che l'imagine lor vie più m'a-
sciuga, / che il male ond'io nel volto mi
discarno (62-9) // ..." Ed io a lui: "Chi son
li due tapini, / che fuman come man bagnate
wretches



right
il verno, / giacendo stretti a' tuoi destri con-
not given a turn
fini?" // "Qui li trovai, e poi volta non
dierno," / rispose, "quand' io piovvi in questo
greppo, / e non credo che dieno in sempiter-
no. // L'una è la falsa che accusò Joseppo,
/ l'altro è il falso Sinon greco da Troia; /
reek
per febbre acuta gittan tanto leppo" [cf
Genesis XXXIX. 6-23 for Potiphar's wife; for Sinon
the Greek who allowed the Trojans to take him
prisoner & then persuaded them to admit the Wooden
Horse within their city walls, cf Aeneid, II. 57 ff.]
(91-99). // E l'un di lor, che si recò a noia
i.e. disgracefully
/ forse d'esser nomato sì oscuro, / col pugno
rigid belly
gli percosse l'epa croia; / quella sonò,
drum
come fosse un tamburo; / e mastro Adam
gli percosse il volto / col braccio suo che
non parve men duro, // dicendo a lui: "Ancor
che mi sia tolto / lo mover, per le membra
che son gravi, / ho io il braccio a tal mestiere

* i.e. water (poetic diction!)

free
sciolto" (100-8). // ... "A te sia la sete onde
cracks
ti crepa," / disse il Greco, "la lingua, e l'
foul
acqua marcia / che il ventre innanzi gli
occhi sì + t'assiepa." // Allor il monetier: "Così
gapes
si squarcia / la bocca tua per mal dir
come / suole: // chè s'i' ho sete ed umor mi
stuffs
rinfarcia, // tu hai l'arsura e il capo
che ti + duole, / e per leccar lo specchio
di Narcisso*, / non vorresti a invitar molte
parole." // Ad ascoltarli er' io del tutto fisso,
look here
/ quando il maestro mi disse: "Or pur
a little longer & I quarrel with you
mira! / che per poco è che teco non mi
risso." // Quand' io 'l senti a me parlar con
ira, / volsimi verso lui con tal vergogna, /
ch'ancor per la memoria mi si gira. // E quale
è quei che suo dannaggio sogna, / che sognando
dreaming wishes it a dream
desidera sognare, / sì che quel ch'è,
longs for
come non fosse, agogna: // tal mi fec' io, non
potendo parlar, / che desiava scusarmi, e
wish



* IXth Circle

Shelley, Prom.
unb.; Triumph
of Life; Nietzsche

scusava / me tuttavia, e nol mi credea fare. ||
"Maggior difetto men vergogna lava," / disse
il maestro, "che il tuo non è stato: / però d'
ogni tristizia ti disgrava; (121–144) || ...
unload
chè voler ciò udire è bassa voglia" (148).

CANTO XXXI

Una medesma lingua pria mi morse, / sì che
blush
mi tinse l'una e l'altra guancia, / e poi la
medicina mi riporse. || Così od'io che sole-
va la lancia / d'Achille e del suo padre
esser cagione / prima di trista e poi di buon
mancia (1–6) || *[Huge giants who make war
against Heaven] Natura certo, quando lasciò
l'arte / di sì fatti animali, assai fè bene, /
per torre tali esecutori a Marte; || e s'ella
d'elefanti e di balene / non si pente, chi
guarda sottilmente / più giusta e più dis-
creta la ne tiene: || chè dove l'argomento
della mente / s'aggiunge al mal voler ed

*cf Measure for Measure, II. ii Isabella: "... O, it is
excellent / To have giant's strength; but it is tyran-
nous / To use it like a giant". **cf VII. 1.

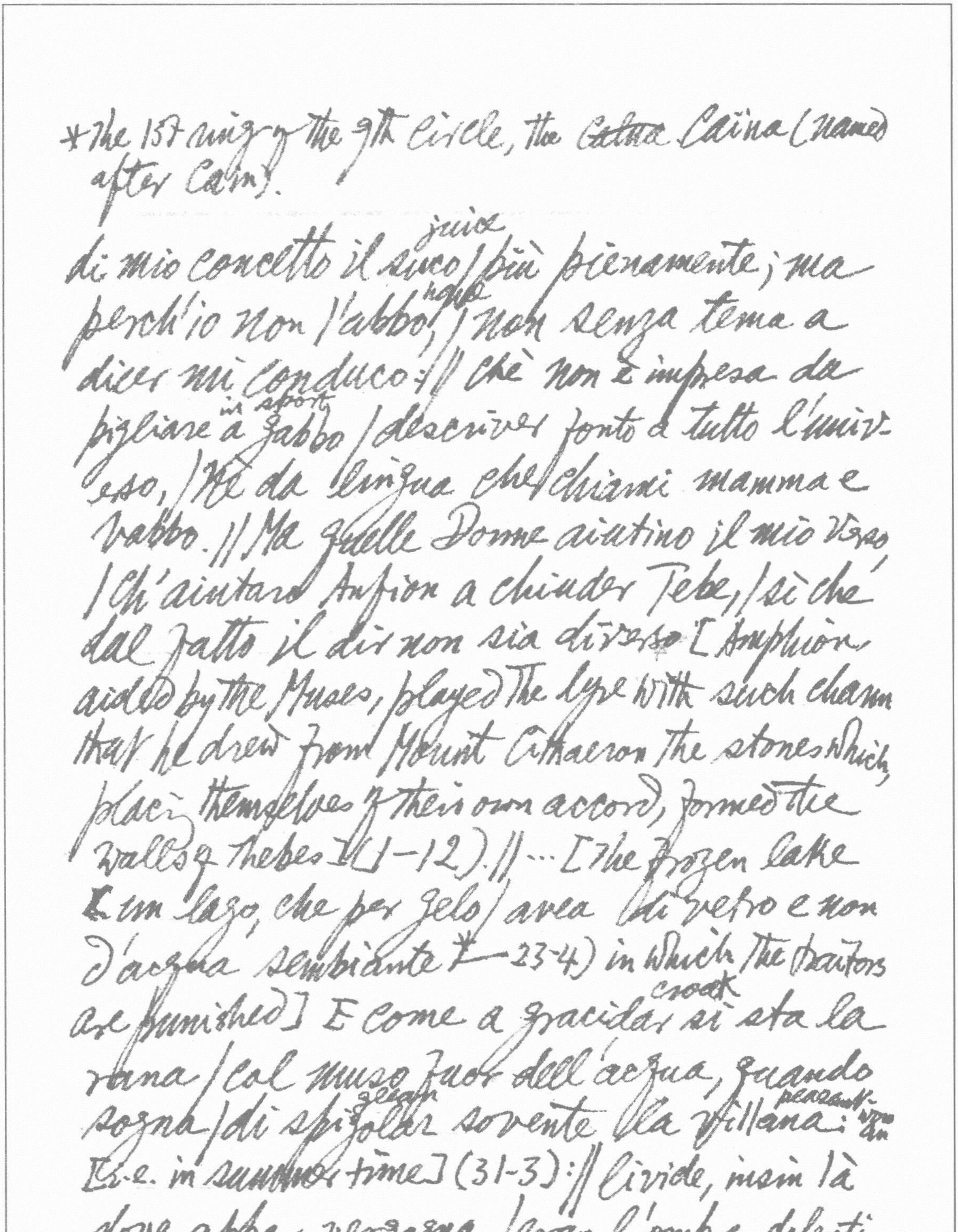
---

alla fossa, / nessun riparo vi può far la
gente [Elephants & whales, not being endowed
with reason, are less dangerous.] (49-57)*
the builder of the Babel
[Nimrod's cry] "Rafel mai amech zabi
almi," / **Cominciò a gridar la fiera bocca, / cui
psalms
non si convenian più dolci salmi (67-9) || ...
[Virgil] Poi disse a me: "Egli stesso s'accusa;
evil thought
/ questi è Nembrotto, per lo cui mal coto / pur
un linguaggio nel mondo non s'usa. // Lasc-
in vain
iamlo stare, e non parliamo a voto: / chè
così è a lui ciascun linguaggio / come il
understood
suo ad altrui ch'a nullo è noto" (76-81). *** ||
[The giants Ephialtes, Briareus, Antaeus]

CANTO XXXII ~~the Caina~~

[The 9th & last, or frozen, circle] S'io avessi
hoarse
le rime aspre e chiocce, / come si con-
hole
verrebbe al tristo buco, // sopra il qual
pontan tutte l'altre rocce, // io premerei

***Thus Virgil made it clear that Nimrod's cry
is unintelligible.



*The 1st ring of the 9th circle, the ~~Catna~~ Caïna (named
after Cain).

di mio concetto il suco juice / più pienamente; ma
perch'io non l'abbo, l'ho / non senza tema a
dicer mi conduco: // chè non è impresa da
pigliare a gabbo in sport / descriver fondo a tutto l'univ-
erso, / nè da lingua che chiami mamma e
babbo. // Ma quelle Donne aiutino il mio verso
/ ch'aiutaro Anfion a chiuder Tebe, / sì che
dal fatto il dir non sia diverso [Amphion,
aided by the Muses, played the lyre with such charm
that he drew from Mount Cithaeron the stones which,
placing themselves of their own accord, formed the
walls of Thebes] (1-12). // ... [The frozen lake
= un lago, che per gelo / avea di vetro e non
d'acqua sembiante = 23-4) in which the traitors
are punished] E come a gracidar croak si sta la
rana / col muso fuor dell'acqua, quando
sogna / di spigolar glean sovente la villana peasant-woman
[i.e. in summer time] (31-3): // livide, insin là
dove appar vergogna, / eran l'ombre dolenti

* The second ring, the Antenora (named after Antenor
the Trojan traitor).

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nella ghiaccia, / mettendo i denti in nota di
storks
cicogna. // Ognuno in giù tenea volta la
faccia; / da bocca il freddo e degli occhi
il cor tristo / tra lor testimonianza si
procaccia (34-39). // [Alessandro & Napoleone
hair
degli Alberti] ... due sì stretti, / che il pel del
capo avieno insieme misto (41-2). // ... gli
occhi lor, ch'eran pria pur dentro molli,
gush
/ gocciar su per le labbra, e il gelo strinse
close them again
/ le lagrime tra essi, e riserrolli (46-8). // ...
[Dante hit his foot against the face of a shade*
who protests violently — Bocca degli Abati
who betrayed the Guelfs] "Vivo son io, e caro
esser ti puote," / fu mia risposta, "se domandi
fama, / ch'io metta il nome tuo tra l'altre
note." // Ed egli a me: "Del contrario ho io
take yourself away
fro brama; / levati quinci, e non mi dar più
lagna: / chè mal sai lusingar per questa
lama." // Allor lo presi per la cuticagna, /
icy slope

e dissi: "E' converrà che tu ti nomi, / o che
capel qui ~~sox~~ su non si rimagna." // Ond'
even if
egli a me: "Perchè tu mi dischiomi, / nè
ti dirò ch'io sia, nè mostrerolti, / se mille
fiate in sul capo mi tomi." // Io avea già i
capella in mano avvolti, / e tratti glien'
tuft barking
avea più d'una ciocca, / latrando lui
con gli occhi in giù raccolti; // quando
un altro gridò: "Che hai tu, Bocca? / non
make noise jaws but you
ti basta sonar con le mascelle, / se tu
never bark
non latri? qual diaval ti tocca?" // "Om-
ai," diss'io, "non vo' che tu favelle, / malvagio
shame
traditor, chè alla tua onta / io porterò di
tidings
te vere novelle." // "Va via," rispose, "e ciò
che tu vuoi, conta; / ma non tacer, se tu
a leave too
di quà entr'eschi, / di quei ch'ebbe or così
la lingua pronta" (91-114). [And Bocca names
him as Buoso da Buera who betrayed Manfred
to the French] Noi eravam partiti già da

ello, / ch'io vidi due ghiacciati in una buca
cap
/ sì che l'un capo all'altro era cappello; //
chew
e come il pan per fame si manduca, /
così il sovran li denti all'altro pose /
là 've il cervel si giunge con la nuca. //
gnaw
Non altrimenti Tideo si rose / le tempie
a Menalippo per disdegno, / che quei faceva
skull
il teschio e l'altre cose [Tydeus, though
mortally wounded by Menalippus, managed
to kill his opponent, & set to gnawing the
skull of his head in a frenzy of rage; see
Statius, *Thebaid*, Bk VIII]

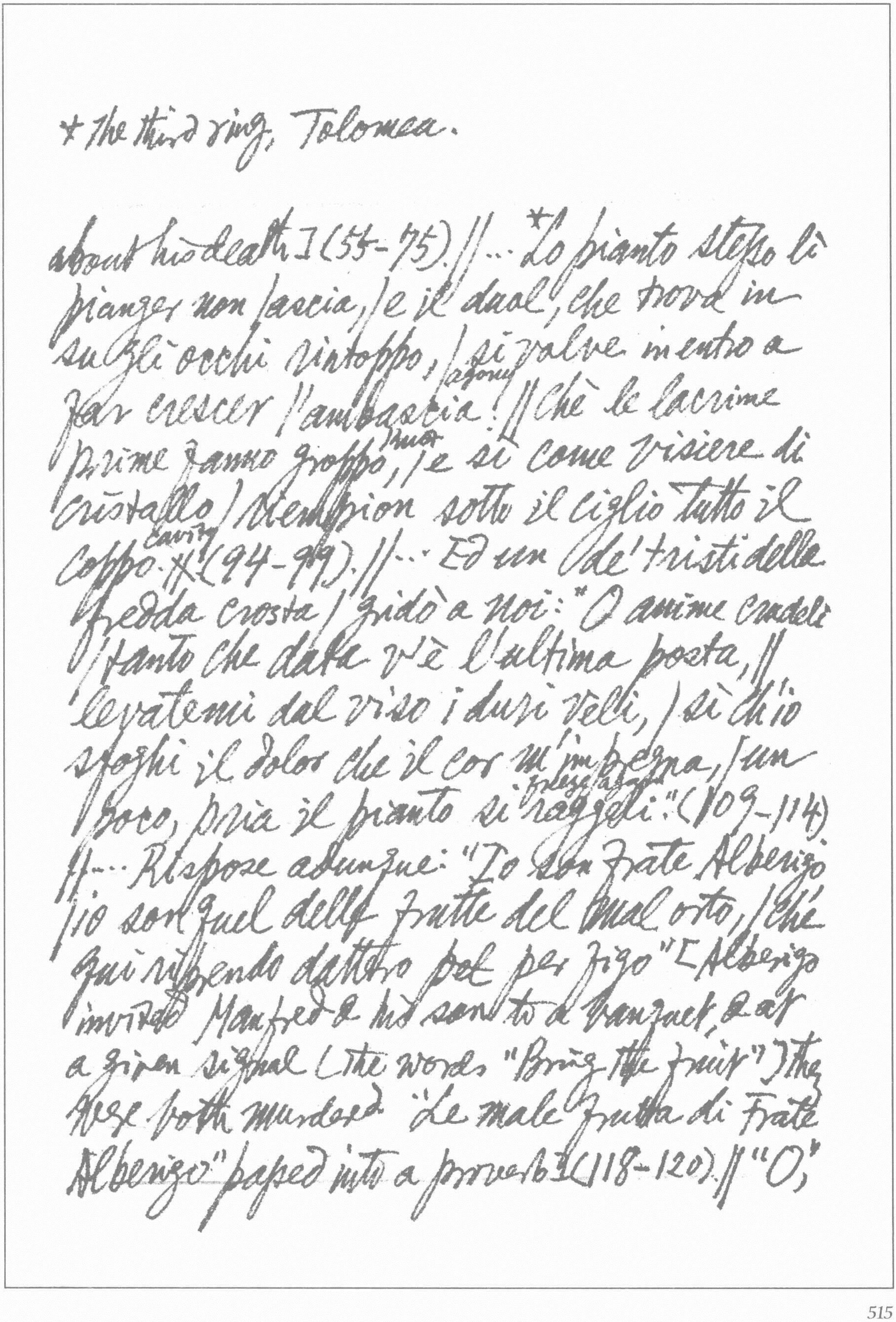
CANTO XXXIII

La bocca sollevò dal fiero pasto / quel pecc-
wiping
ator, forbendola ai capelli / del capo, ch'egli
avea di retro guasto. // Poi cominciò: "Tu
vuoi ch'io rinnovelli / disperato dolor che
il cor mi preme, / già pur pensando, pria
che io ne favelli." (1-6). // [Count Ugolino

*"Il est puni par où il a peché"

& Archbishop Ruggieri, traitors both. "Wherewithal a man sinneth, by the same also shall he be punished" (Quia per quae peccat quis, per haec et torquetur)* is the unalterable law which Dante sees written in every part of the Universe] ... io feci il mal sonno, / che del futuro mi squarciò il velame (26-7). // ... quando fui desto innanzi la di mane dawn, // pianger senti' fra il sonno il miei figliuoli, / ch'eran con meco, e domandar del pane. // Ben se' you are crudel, se tu già non ti duoli, / pensando ciò ch'al mio cor s'annunziava; / e se non piangi, di che pianger suoli? (37-42) // ... Io non piangeva, sì dentro impietrai; / piangevan elli; ed Anselmuccio mio / disse: 'Tu guardi sì, padre, che hai?' (49-51) // ... Come un poco di raggio si fu messo / nel doloroso carcere, ed io scorsi discern / per quattro visi il mio aspetto stesso, // ambo le mani per dolor mi

morsi. / Ed ei, pensando ch'io 'l fessi per voglia
eating
di manicar, / di subito levorsi, // e disser:
it'll give us less pain
'Padre, assai ci fia men doglia, / se tu mangi di noi: tu ne vestisti / queste misere
carni, e tu le spoglia." // Quetà mi allor
per non farli più tristi; / lo dì e l'altro
stemmo tutti muti. / Ahi dura terra, perchè
non t'apristi? // Poscia che fummo al quarto
dì venuti, / Gaddo mi si gittò disteso a'
piedi, / dicendo: 'Padre mio, chè non m'aiuti?'
// Quivi morì; e come tu me vedi, / vid'io
cascar li tre ad uno ad uno / tra il quinto
dì e il sesto: ond'io mi diedi // già cieco a
grope
brancolar sopra ciascuno, / e due dì li
chiamar poi che fur morti; / poscia, più che
il dolor, potè il digiuno" [This verse has given
rise to much controversy: the meaning obviously
is not that Ugolino was forced by the pangs of
hunger to feed on the bodies, but that hunger brought



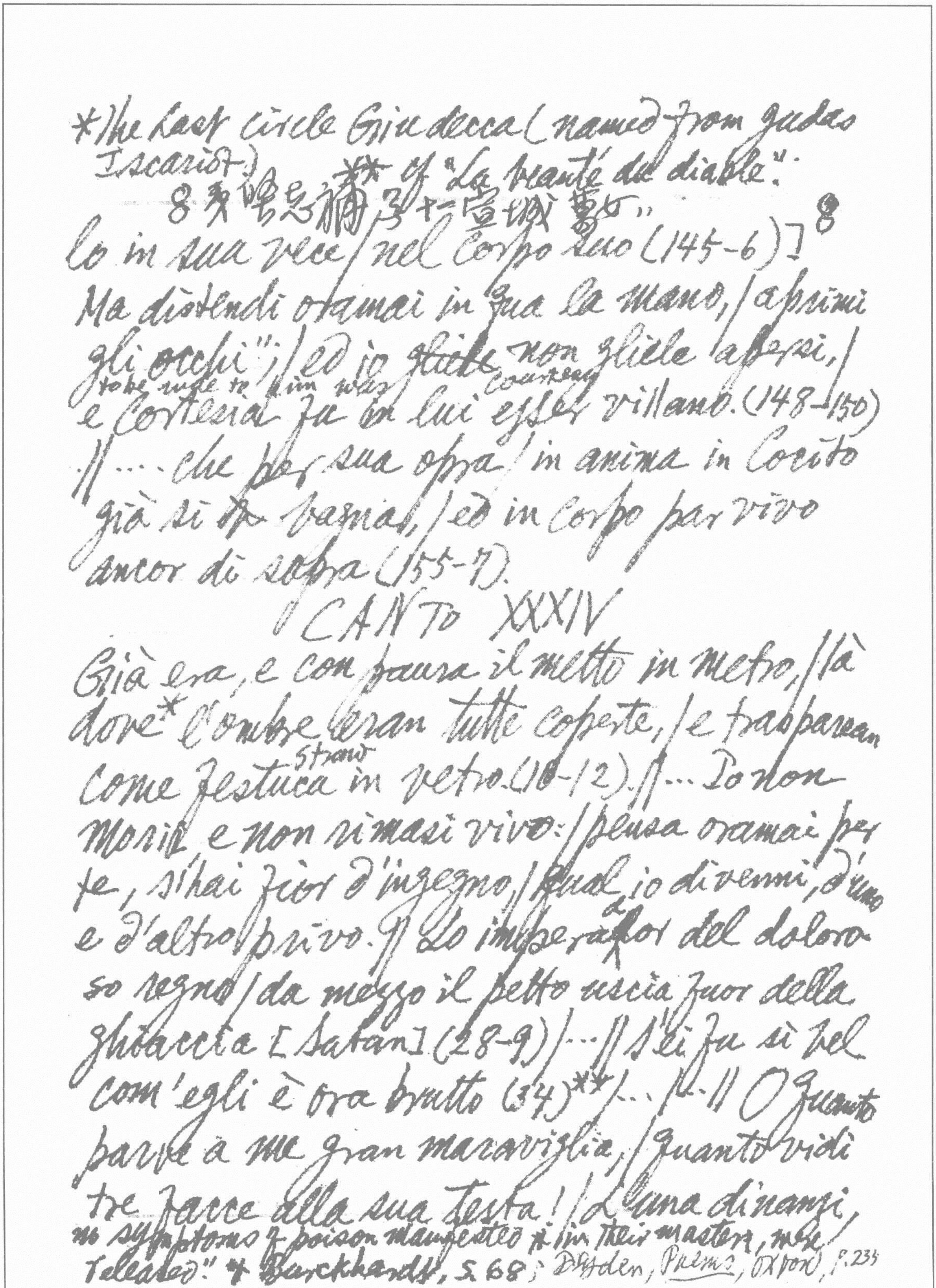
+ The third ring, Tolomea.

about his death.] (55-75). // ... *Lo pianto stesso lì
pianger non lascia, / e il duol, che trova in
su gli occhi rintoppo, / si volve in entro a
far crescer l'ambascia! agony // Chè le lacrime
prime fanno groppo, knot / e sì come visiere di
cristallo / riempion sotto il ciglio tutto il
coppo. cavity *] (94-99). // ... Ed un de' tristi della
fredda crosta / gridò a noi: "O anime crudeli
tanto che data v'è l'ultima posta, //
levatemi dal viso i duri veli, / sì ch'io
sfoghi il dolor che il cor m'impregna, / un
poco, pria il pianto si raggeli." freezes again (109-114)
// ... Rispose adunque: "Io son frate Alberigo
/ io son quel delle frutte del mal orto, / che
qui riprendo dattero pel per figo" [Alberigo
invited Manfred & his son to a banquet, & at
a given signal (the words "Bring the fruit") they
were both murdered. "Le male frutta di Frate
Alberigo" passed into a proverb.] (118-120). // "O,"

*Ptolomaea from the Ptolomaeus (I Maccab.
XVI. 11 ff.), who slew his father-in-law ~~&~~ & 2 sons
at a banquet given in their honor. Martin Luther,

diss'io lui, "Or sei tu ancor morto?" / Ed egli a
how my body fares in the world above,
me: "Come il mio corpo stea / nel mondo su
I have no knowledge
nulla scienza porto. // Cotal vantaggio ha
questa Tolomea*, / Che spesse volte l'ani-
give it
ma ci cade / innanzi ch'Atropòs mossa
impulse
le dea. // E perchè tu più volentier mi
rade / le invetriate lagrime dal volto, /
betrays
sappi che tosto che l'anima trade, // Come
fec'io, il ~~x~~ corpo suo l'è tolto / da un
demonio, che poscia il governa / mentre che
the soul falls rashly
il tempo ~~suo~~ tutto sia volto. // Ella ruina
in sì fatta cisterna; / e forse pare ancor
lo corpo suso / dell'ombra che di qua
retro mi verna (121–135)** [Alberigo is ref-
erring to Branca d'Oria, ~~whom~~ Dante ~~is~~ cannot
believe his ~~x~~ ears because "Chè Branca d'
Oria non morì unquanche, / e mangia e
bee e dorme e veste panni" (140–141).
Alberigo explains that "questi lasciò un diavo-

Table Talk; Every day, after the Pope had dined or supped, his
cup-bearer & cooks were imprisoned for two hours, & then, if



*The last circle Giudecca (named from Judas Iscariot.) ** cf "La beauté du diable":
8 夷嗚忌[illegible] 3十一宣城[illegible]"
lo in sua vece / nel corpo suo (145-6)] 8
Ma distendi oramai in qua la mano, / aprimi
gli occhi"; / ed io ~~gliele~~ non gliele apersi, /
to be rude to him was courtesy
e cortesia fu ~~in~~ lui esser villano. (148-150)
// ... che ~~per~~ sua opra / in anima in Cocito
già si ~~tr~~ bagna, / ed in corpo par vivo
ancor di sopra (155-7).

CANTO XXXIV

Già era, e con paura il metto in metro, / là
dove* l'ombre ~~e~~ eran tutte coperte, / e trasparean
straw
come festuca in vetro. (10-12). // ... Io non
morii e non rimasi vivo: / pensa oramai per
te, s'hai fior d'ingegno, / qual io divenni, d'uno
e d'altro privo. // Lo imperador del doloroso regno / da mezzo il petto uscia fuor della
ghiaccia [Satan] (28-9) / ... // S'ei fu sì bel
com'egli è ora brutto (34)** / ... p. || O quanto
parve a me gran maraviglia, / quando vidi
tre facce alla sua testa! / L'una dinanzi, /

no symptoms of poison manifested * in their masters, were released." + Burckhardt, S. 68; Dryden, Poems, Oxford, p. 235

*Cecil Y. Lang, ed. The Swinburne Letters, I. p. 222; to W.
M. Rossetti: "Do you know Servetus' name for the Most
Holy Trinity? Cerberus. ~~No wonder Calvin burnt him~~!"
e quella era vermiglia; // l'altre eran due, che
s'aggiungieno a questa / sovr'esso il mezzo
di ciascuna spalla, / e sé giungieno al loco
della cresta; // e la destra parea tra bianca
e gialla; / la sinistra a vedere era tal, quali
descends
/ vengon di là onde il Nilo s'avvala // [The
*red, yellow & black faces have been variously
explained. The best interpretation is the one which
makes them representative of hatred, impotence &
ignorance — the qualities opposed to those of the
Holy Trinity*] (37-45). // Sotto ciascuna uscivan
due grandi ali, / quanto si convenia a tanto
sails
uccello: / vele di mar non vid'io mai cotali. //
bat
Non avean penne, ma di vivispello / era
flap
lor modo; e quelle svolazzava, / sì che tre
venti si movean da ello. // Quindi Cocito
froze
tutto s'aggelava; / con sei occhi piangeva,
gush
e per tre menti / gocciava il pianto e
sanguinosa bava. // Da ogni bocca dirompea
foam
champ

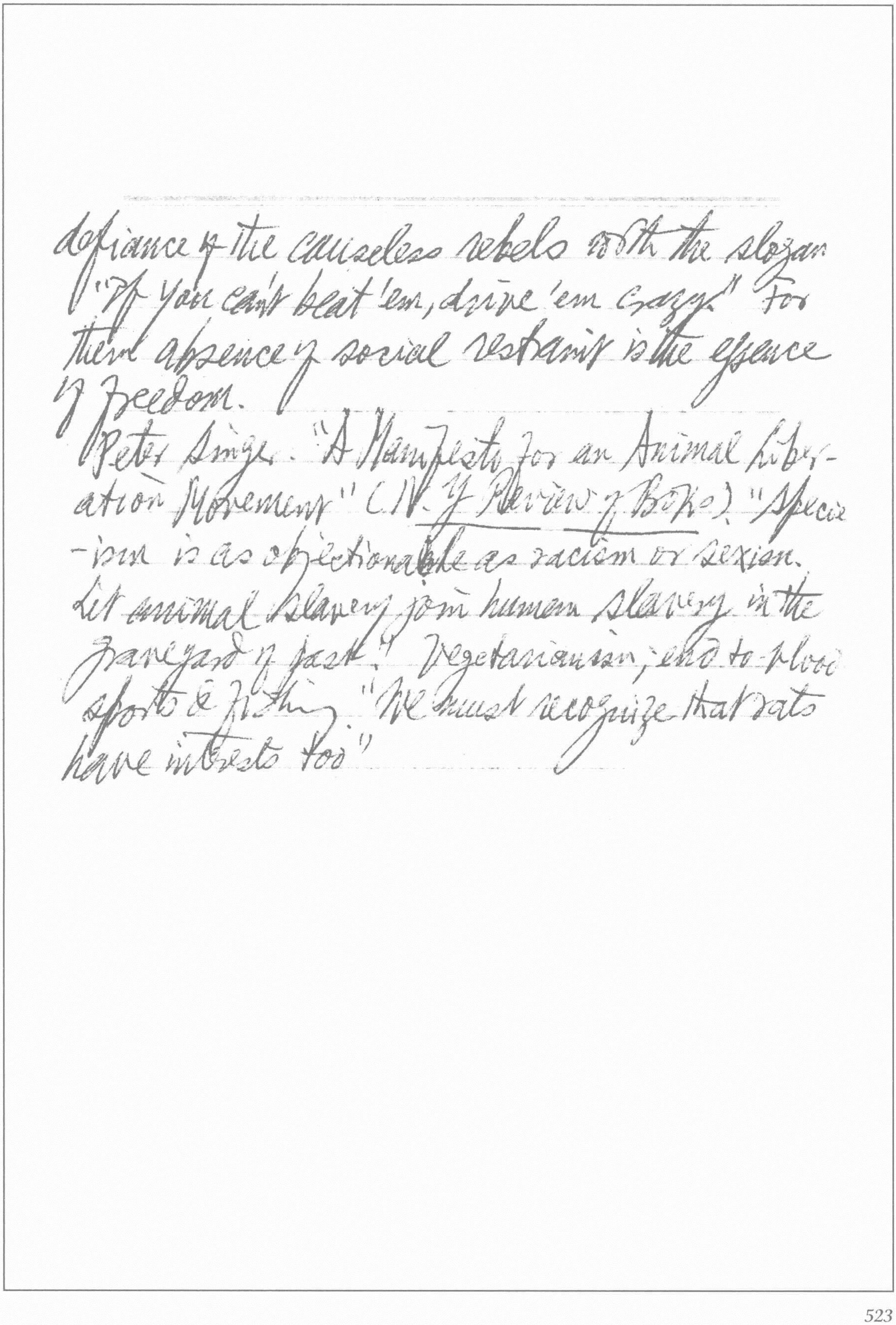
brake
coi denti / un peccatore*, a guisa di maciulla
/ sì che tre ne facea così dolenti // A quel
compared to
dinanzi il mordere era nulla / verso il
graffiar, chè talvolta la schiena / rimanea
stripped
della pelle tutta brulla. // "Quell'anima
lassù che ha maggior pena," / disse il maestro,
"è Giudea Scariotto, / che il capo ~~ta~~ ha
dentro e fuor le gambe mena. // Degli altri
due ch'hanno il capo di sotto, / quei che pende
visage
dal nero ceffo è Brutto: / vedi come si storce,
say a word
e non fa motto; // e l'altro è Cassio, che par
sì membruto. / Ma la notte risurge; ed oramai /
è da partir, ~~ch~~ chè tutto avem veduto" (46-
69). // [They rise up by catching hold of the Satan's
evil worm
hair: io m'appresi / al pel del vermo reo —
107-8; questi, che ne fé scala col pelo — 119)]
Lo duca ed io per quel cammino ascoso / entrammo a ritornar nel chiaro mondo; / e
senza cura aver d'alcun riposo // salimmo

* cf *Historia von D. Johann Fausten* according to which, at the request of his students at the University of Erfurt, Faust conjured up the ~~ancient~~ heroes of Greece, among whom was Polyphemus with the extremities of a man he was eating still projecting from between his teeth (Wm. Rose, *Men, Myths & Movements in German Literature*, p. 66)

suso, ei primo ed io secondo, // tanto ch'io vidi delle cose belle / che porta il ciel, per un pertugio tondo; // e quindi uscimmo a riveder le stelle // (133-9).

Münchner Merkur, 28 June 1972: Miss Gerd Tinglum, the latest pin-up, is a 20 year-old Norwegian, "the biggest thing we've had for some time." The weekly magazine *Stern* ran an advert featuring Gerd in a nude but very discreet pose. Reaction to the ad was almost as immense as Gerd herself. An army battalion stationed near Würzburg wrote & asked if they could have a poster of the model; Women who are a little tubbier than they should be are hanging the now famous ad in their bathrooms either to frighten them[selves] with thoughts of "You too can [*sic*] have a figure like this, if you're not careful" or alternatively to give them[selves] some cold comfort. Advertising boys think this could the dawn of a new era — slim & sleek is out, chubby & comfy in. The Twiggy era is over. Campaigns have been mounted in America with the slogan "The fat ones can also be beautiful".

The ~~anti-authoritarian counter-cultural~~



defiance of the causeless rebels with the slogan "If you can't beat 'em, drive 'em crazy." For them absence of social restraint is the essence of freedom.

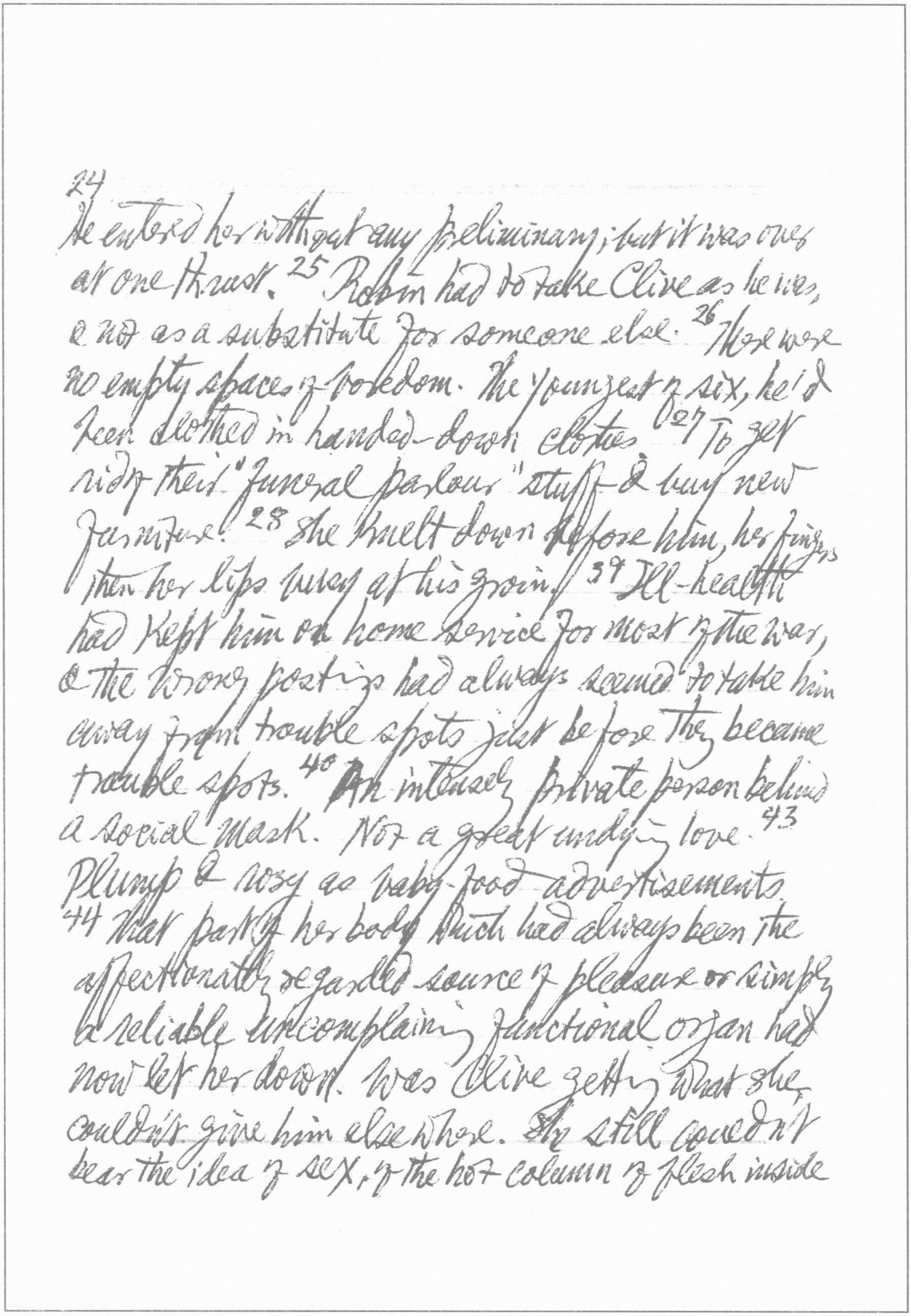
Peter Singer: "A Manifesto for an Animal Liberation Movement" (*N.Y. Review of Books*). "Speciesism is as objectionable as racism or sexism. Let animal slavery join human slavery in the graveyard of past!" Vegetarianism; end to blood sports & fishing. "We must recognize that rats have interests too"

John Braine, Stay with Me Till Morning

8 He had a shade too much chin & nose to be good-looking. He could mimic regional accents without making too big a fool of himself. 9 He could, as they say, do his job in his sleep. 10 The material is one of the new wash-&-wear synthetics. He was generous with his money but took care not to flash it ~~about~~ around too much.

11 Robin glided into the coveted BBC job; she had the right accent, the right clothes, the right air of cheerful competence. Married or unmarried, the people she worked with all made passes at her, but they never held it against her when she refused to cooperate. 12 He's doing a stint there to gain experience. 13 He had ferociously scrubbed every vestige of Yorkshire from his voice

18 It's unlikely that he would have able to get to first base with either girl if he hadn't been an officer. 19 His hand swooped expertly straight on the trigger of pleasure, & she reached for his groin. 22 Stephen wasn't good husband material.



24
He entered her without any preliminary; but it was over
at one thrust. 25 Robin had to take Clive as he was,
& not as a substitute for someone else. 26 There were
no empty spaces of boredom. The youngest of six, he'd
been clothed in handed-down clothes. 27 To get
rid of their "funeral parlour" stuff & buy new
furniture! 28 She knelt down before him, her fingers
then her lips busy at his groin. 39 Ill-health
had kept him on home service for most of the war,
& the wrong postings had always seemed to take him
away from trouble spots just before they became
trouble spots. 40 An intensely private person behind
a social mask. Not a great undying love. 43
Plump & rosy as baby-food advertisements.
44 That part of her body which had always been the
affectionately regarded source of pleasure or simply
a reliable uncomplaining functional organ had
now let her down. Was Clive getting what she
couldn't give him elsewhere. She still couldn't
bear the idea of sex, of the hot column of flesh inside

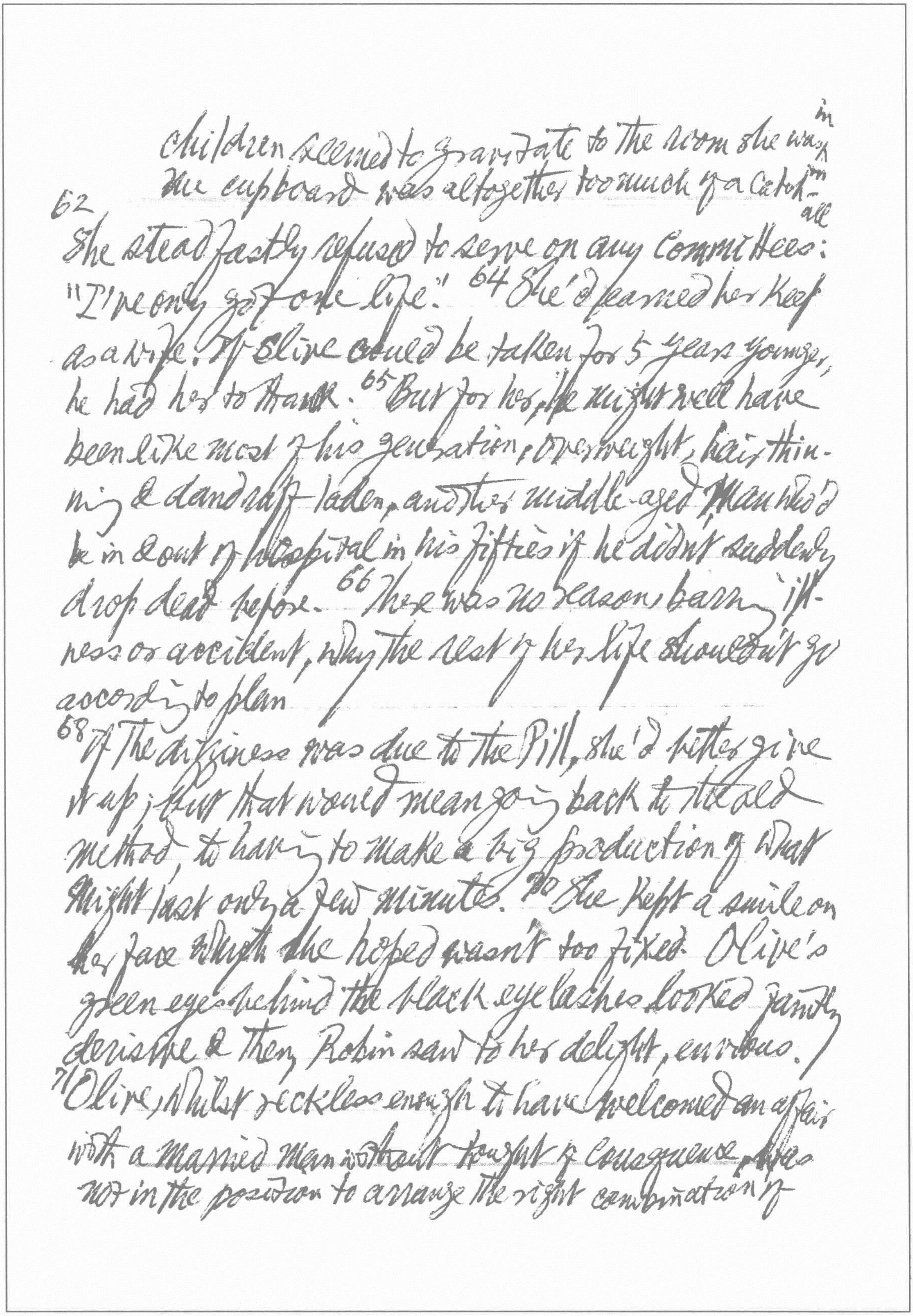
Having guests to dinner three days in a row.

The school had certainly given the boy's father value for money.

ker. 45 What a shame it was that there were no pretty words for this variation of love [fellatio], no Sunday best, so as to speak, but only a choice of patched dungarees.

51 England was on the way out. Everyone's so damned tired, & everything's geared to the deadbeats & the dopes. 52 In these days of the Pill the boy probably slept with the girl friends. 53 Though possessions are death to the spirit, you'd be surprised what a difference a nice shiny possession like this [Car] makes with the birds. Your father belongs to the past. The future 54 will over take him up bones & all. You too. "I'll be indigestible." The Revolution has an iron belly. Notice his eyes. He's on pot.

61 When you were young you hoped every time you went out that you'd meet someone who'd change your whole life; but when you were over 40 & married 20 years you hoped only that your life wouldn't be changed. She was good in bed!



children seemed to gravitate to the room she was in. The cupboard was altogether too much of a catch-all

62 She steadfastly refused to serve on any Committees: "I've only got one life." 64 She'd earned her keep as a wife. If Clive could be taken for 5 years younger, he had her to thank. 65 But for her, he might well have been like most of his generation, overweight, hair thinning & dandruff laden, another middle-aged man who'd be in & out of hospital in his fifties if he didn't suddenly drop dead before. 66 There was no reason, barring illness or accident, why the rest of her life shouldn't go according to plan

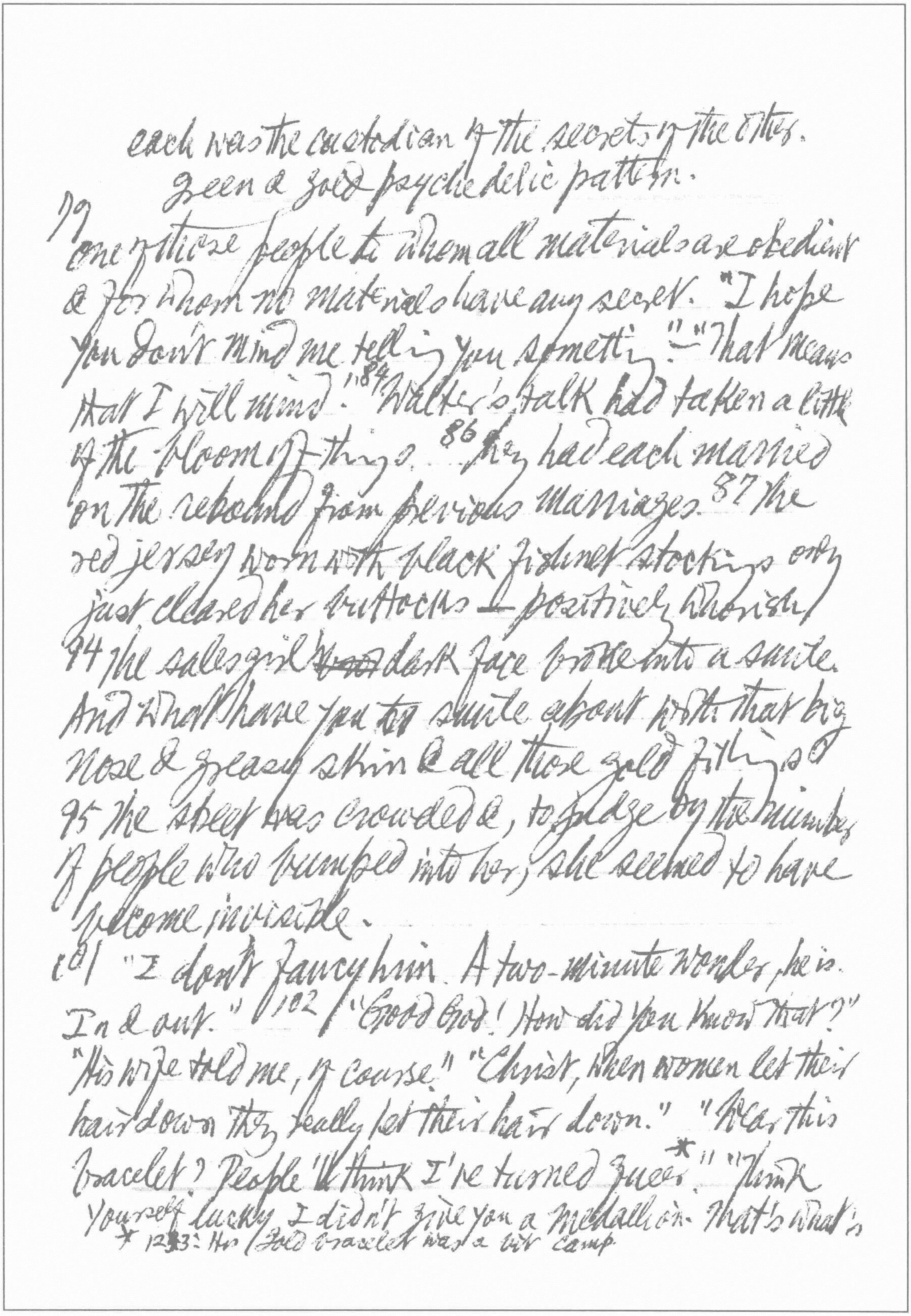
68 If the dizziness was due to the Pill, she'd better give it up; but that would mean going back to the old method, to having to make a big production of what might last only a few minutes. 70 She kept a smile on her face which she hoped wasn't too fixed. Olive's green eyes behind the black eyelashes looked faintly derisive & then, Robin saw to her delight, envious.

71 Olive, whilst reckless enough to have welcomed an affair with a married man without thought of consequence, was not in the position to arrange the right combination of

the gamecock masculinity so often affected by small men. heard over the office grapevine

time & place. 72 He smoothed over difficulties at the mill & could keep irritation out of his voice when confronted with impregnable stupidity. 74 Women would signal to him, unmistakably. He was sensitive enough to read the signals, but didn't feel any necessity to respond. They didn't have anything under their skirts that Robin didn't have. / Here were people 75 with whom there was no sort of cash nexus, who wanted nothing from him, & from whom he wanted nothing. He was a relaxed sort of person, but only because his wife did the worrying for both of them.

76 The boy was sensible enough to provide himself with a condom; even if a girl were on the Pill, it didn't prevent her from having the pox. The permissive society was marvellous for men, but not so hot for girls; they, after all, had the anxiety & the babies & the abortions, though few would hang on to their virginity until marriage.



each was the custodian of the secrets of the other.
green & gold psychedelic pattern.

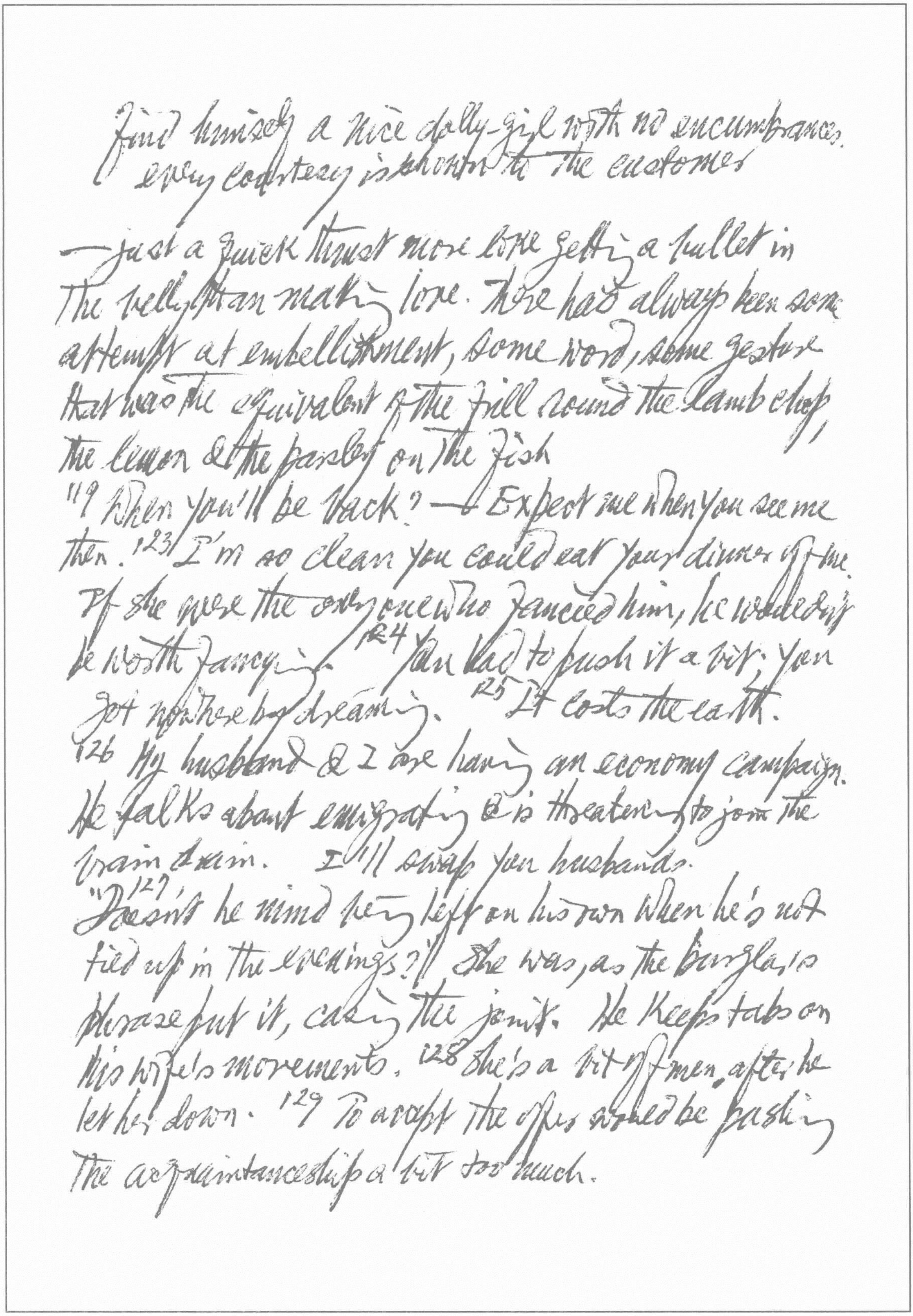
79 one of those people to whom all materials are obedient
& for whom no materials have any secret. "I hope
you don't mind me telling you something." "That means
that I will mind." 84 Walter's talk had taken a little
of the bloom off things. 86 They had each married
on the rebound from previous marriages. 87 the
red jersey worn with black fishnet stockings only
just cleared her buttocks I positively whorish
94 the salesgirl ~~[illegible]~~ dark face broke into a smile.
And what have you to smile about with that big
nose & greasy skin & all those gold fillings
95 the street was crowded &, to judge by the number
of people who bumped into her, she seemed to have
become invisible.

101 "I don't fancy him. A two-minute wonder, he is.
In & out." 102 "Good God! How did you know that?"
"His wife told me, of course." "Christ, when women let their
hair down they really let their hair down." "Wear this
bracelet? People'll think I've turned queer.*" "Think
yourself lucky I didn't give you a medallion. That's what's

* 123: His gold bracelet was a bit camp

* cf Encounter, no. 122, p. 36

really trendy now!" There wasn't the feeling that there was a
world outside.
104 People, not androids* who are robots constructed
to look & behave exactly like human beings, with
every human function except reproduction.
106 He was chatting up the woman with some success
to judge from her peals of laughter. He wouldn't
waste any time on the teasers. 109 No-one will have
any excuse to be with their spouse all evening.
They'd welcome a change. 111 He knew that sea-
food would be bad for him, but a lobster or crab
was worth feeling like death for a day afterwards.
112 "Your girl friend in the trouser suit keeps on looking
at us" "She's my friend, not my girl friend." "Pull
the other leg, it's got bells on"
113 He'd come almost immediately upon penetration,
but then so had she, biting her hand so that she
wouldn't cry out. 114 He hadn't ever encountered
sex in so terribly prosaic & unadorned form before



find himself a nice dolly-girl with no encumbrances.
every courtesy is shown to the customer

—just a quick thrust more like getting a bullet in
the belly than making love. There had always been some
attempt at embellishment, some word, some gesture
that was the equivalent of the frill round the lamb chop,
the lemon & the parsley on the fish
119 When you'll be back? — Expect me when you see me
then. 123 I'm so clean you could eat your dinner off me.
If she were the only one who fancied him, he wouldn't
be worth fancying. 124 You had to push it a bit; you
got nowhere by dreaming. 125 It costs the earth.
126 My husband & I are having an economy campaign.
He talks about emigrating & is threatening to join the
brain drain. I'll swap you husbands.
"127 Doesn't he mind being left on his own when he's not
tied up in the evenings?" She was, as the burglar's
phrase put it, casing the joint. He keeps tabs on
his wife's movements. 128 She's a bit off men, after he
let her down. 129 To accept the offer would be pushing
the acquaintanceship a bit too much.

have his choice of dollies
Dolly-girls become as boring as middle-aged
matrons   a shopping orgy in to
130
That was a gain, & one in the eye for her husband.
136 He had trained himself to live only in the present, however
lousy the present sometimes might be. If you looked
forward to things they blew up in your face
139 In his position he had a lot of leeway, but on the
whole it was best to stay around the office
140 You owe me 6000 fucks, & there's 5999 times more
to go. 146 She's having it off with the TV chap
154 "Be good." — "I've no option at my age."
156 I wouldn't have wanted you to poke me just
because your wife's being poked by someone else.
159 They kept up appearances in public; love & a cough,
the proverb says, cannot be hidden, but certainly
the lack of love can. 162 "I love you" were words
to be spoken when one lost all identity — to be
whispered, wrung out between moans & sighs. 163 But
she said them for the first time with all her clothes
on. 179 He gave her the social smile. 181 She's out
of my age group. 194 I'll give you a divorce if you
want. — Leave me alone, I've enough on my plate.

He'll have to like it or lump it.
* The ancestor of James Bond *et al.*

195 Her husband has left her. — It was always on the cards, wasn't it?

221 Given encouragement Bruce would have given Viola's vital & financial statistics & stripped her into the bargain.

238 A cunt is a cunt is a cunt. 240 You're cunt-struck. Often happens at your age.

(Modern Lib).

Dashiell Hammett, *The Maltese Falcon*.

3. Samuel Spade's* jaw was long & bony, his chin a jutting V under the more flexible V of his mouth. His nostrils curved back to make another, smaller, V. ... the V *motif* was picked up again by thickish brows rising outward from the twin creases above a hooked nose. 4 White teeth glistened in the crescent her timid smile made. 51 How's your women's intuition today? 56 And you won't get into trouble? — I don't mind a reasonable amount of trouble.

*楞嚴經. 五燈會元卷五 華嚴. 仰山問佛法大意
去只箇師曰老婆如魔手佛如握拳

To hang Miles's murder on me?

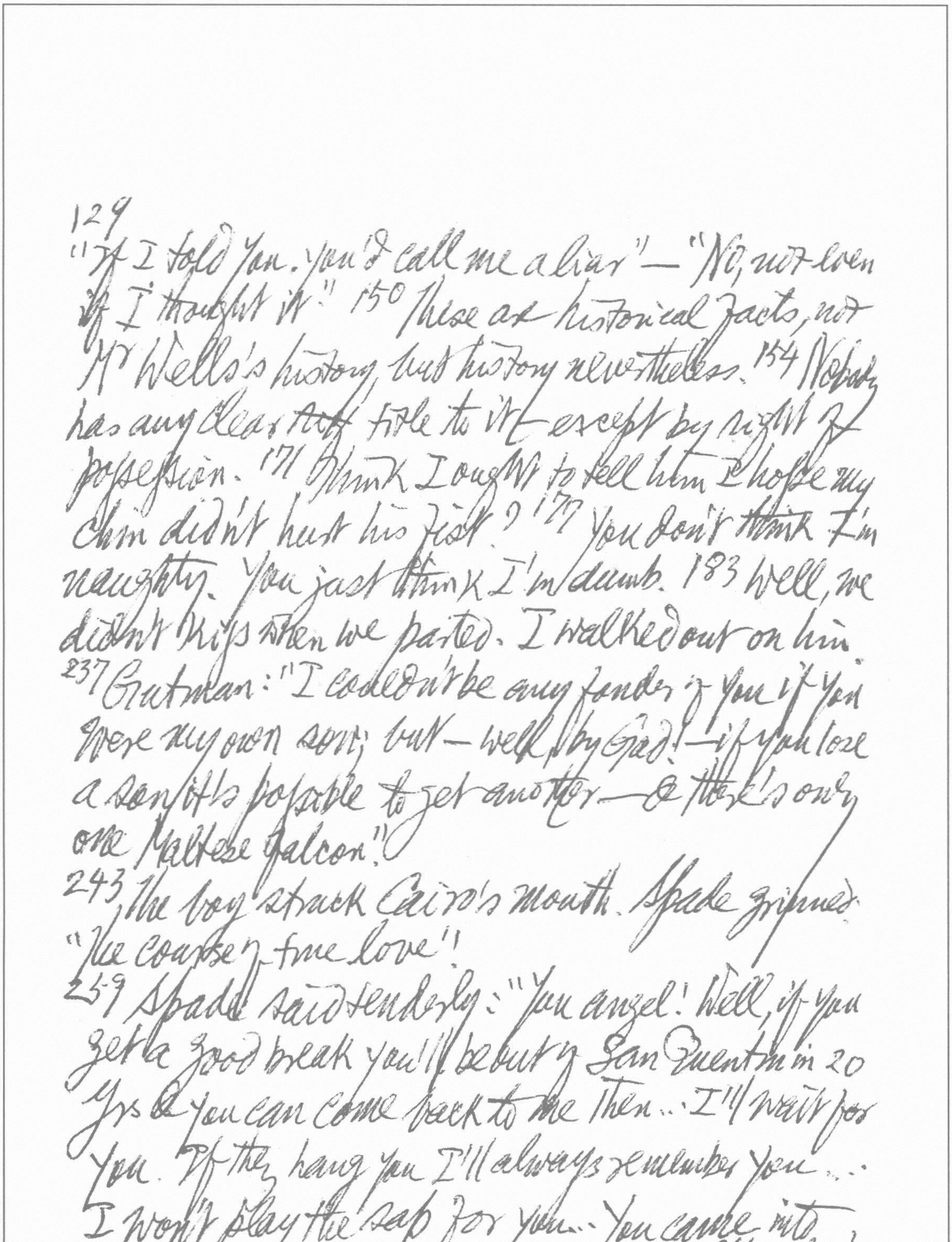
67 Brigid O'Shaughnessy: "Very well, then, Mr Spade, I'm not at all the sort of person I pretend to be. I'm 80 years old, incredibly wicked, and an iron-molder by trade..." 70 Can I buy you with my body?"

ch. 7

75 Flitcraft vanished. "He went like that," Spade said, "like a fist when you open your hand."*

84 "And when you're slapped you'll take it & like it." Cairo tried to spit in Spade's face, but the dryness of his ~~throat~~ mouth made it only an angry gesture. 87 The hot tip brought him those at that ungodly time of night. 113 The boy moved with a purposeful sort of slowness, as if a more natural swiftness restrained. 114 Keep asking for it & you're going to get it plenty. The boy spoke two words, the first a short guttural verb, the second "you." "People lose teeth talking like that."

117 "You have always a smooth explanation ready."—"You want me to stutter?"



129
"If I told you, you'd call me a liar"—"No, not even
if I thought it." 150 These are historical facts, not
Mr Wells's history but history nevertheless. 154 Nobody
has any clear ~~tit~~ title to it—except by right of
possession. 171 Think I ought to tell him I hope my
chin didn't hurt his fist? 177 You don't think I'm
naughty. You just think I'm dumb. 183 Well, we
didn't kiss when we parted. I walked out on him.
237 Gutman: "I couldn't be any fonder of you if you
were my own son; but—well, by God!—if you lose
a son it's possible to get another—& there's only
one Maltese Falcon!"
243 The boy struck Cairo's mouth. Spade grinned:
"The course of true love"!
259 Spade said tenderly: "You angel! Well, if you
get a good break you'll be out of San Quentin in 20
yrs & you can come back to me then... I'll wait for
you. If they hang you I'll always remember you...
I won't play the sap for you... You came into
my bed to stop me asking question... 261 I don't

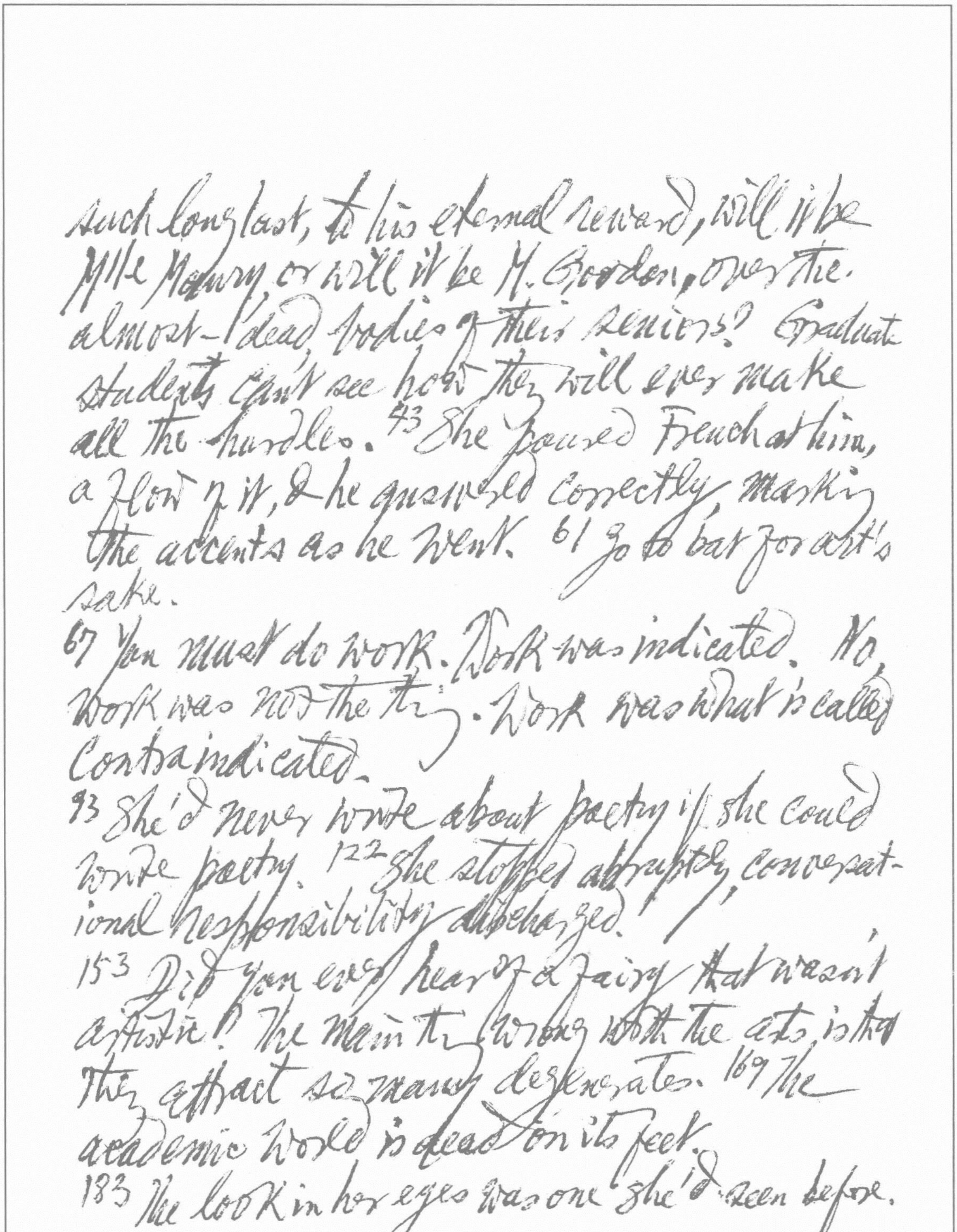
care who loves who.262 I'm not going to play the sap for you.

Dorothy Baker, Trio (Penguin)

34 Dean Kennedy: "I'm tired of having people tell me I haven't read anything because I read translations.. The cult for originals is a form of National Socialism — nothing impure, nothing adulterated, nothing translated." 35 She just dropped the phrase on the floor & looked haughty above it. 37 They write scholarly articles & notes to build up the possibility that the dark lady of the sonnets may really have been a blonde.

41 She plays the theme of evil up for as much as, or more than, it's worth.

42 Who will receive the real plum of the French Department now that Prof. Bazin has gone, at



such long last, to his eternal reward, will it be Mlle Maury or will it be M. Gordon, over the almost-dead bodies of their seniors? Graduat students can't see how they will ever make all the hurdles. 43 She poured French at him, a flow of it, & he answered correctly, marking the accents as he went. 61 go to bat for art's sake.

67 You must do work. Work was indicated. No, work was not the thing. Work was what is called Contraindicated.

93 She'd never write about poetry if she could write poetry. 122 She stopped abruptly, conversational responsibility discharged.

153 Did you ever hear of a fairy that wasn't artistic? The main thing wrong with the arts is that they attract so many degenerates. 169 The academic world is dead on its feet.

183 The look in her eyes was one she'd seen before.

* For his love-affair with Simone de Beauvoir which _she_ put into her novel _Les Mandarins_ & recorded in the 3rd vol. of her autobiography _La Force_

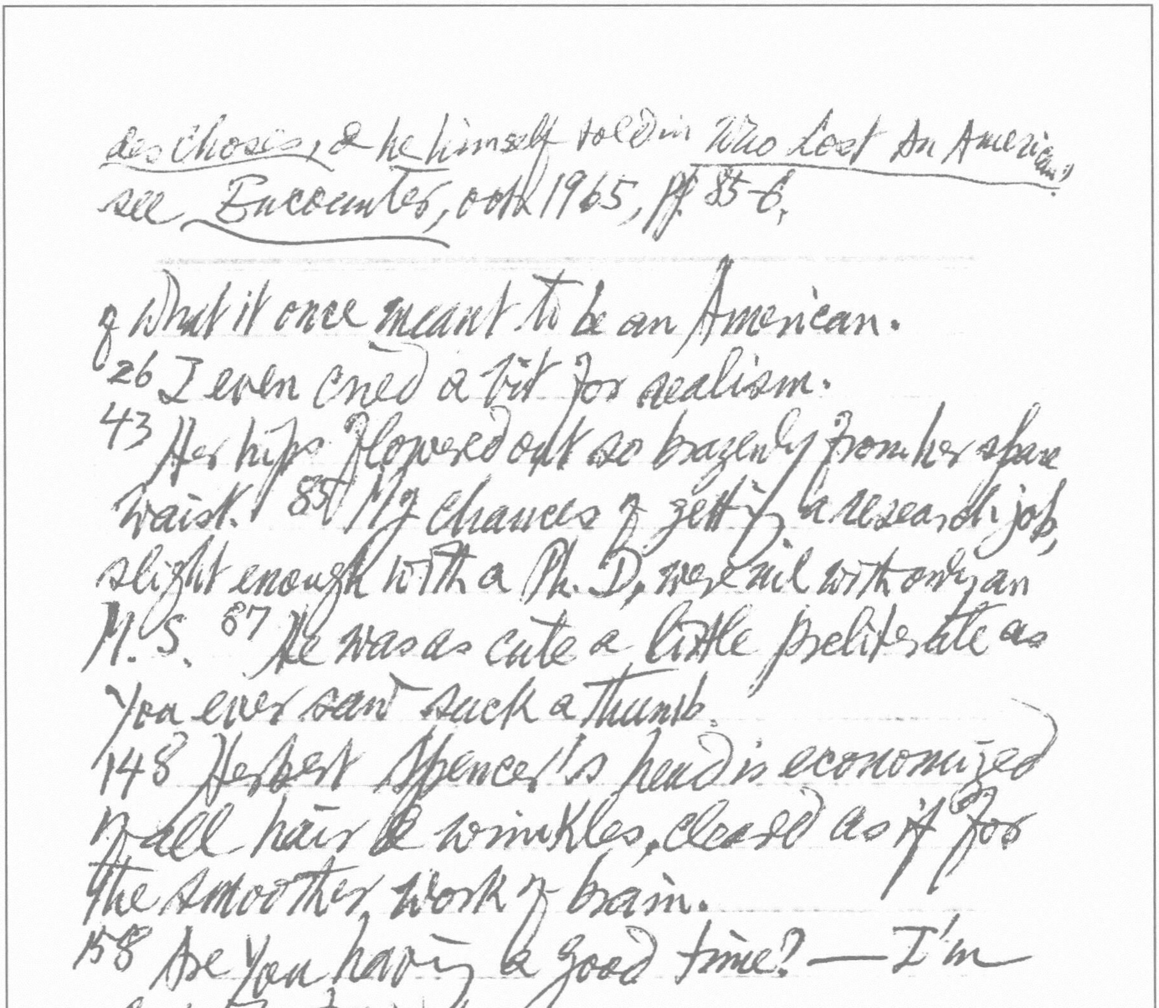
She'd been a dog caught in the middle of a boulevard with traffic coming both way. 195 I know what higher morality's like & no decent person would be caught dead with me!

"A Panther Bk."

*

Nelson Algren, _Book of Lonesome Monsters_

8 Goethe confessed: "I have never heard of a crime of which I am not capable." The father of a slain girl wrote to plead for mercy towards the murderer: "Let no feeling of vengeance influence us. Let us rather help him who did so _human_ a thing." 9 In each of us an Eichmann only waits for the proper circumstance to start giving orders. The question is not merely whether man shall survive, but whether he will remain the wildest beast that still roams free. As the S.S destroyed the image of what it once meant to be a German & the O.A.S. has undercut the image of France as a civilized nation, so the C.I.A. is now reversing the meaning

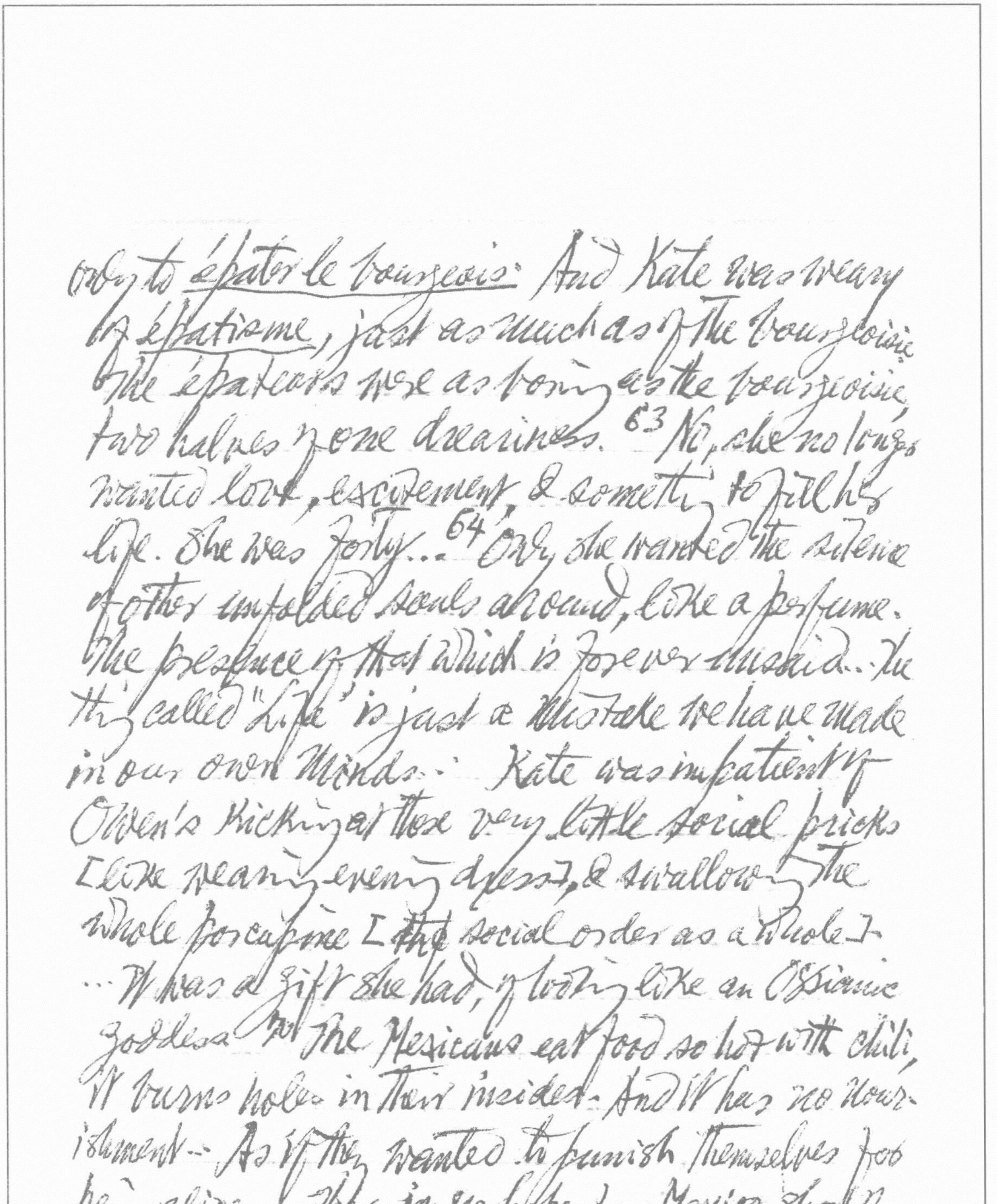


des Choses, & he himself told in Who Lost An America?, see Encounter, Oct 1965, pp 85-6.

9 What it once meant to be an American.
26 I even cried a bit for realism.
43 Her hips flowered out so brazenly from her spare waist. 85 My chances of getting a research job, slight enough with a Ph.D, were nil with only an M.S. 87 He was as cute a little proletariat as you ever saw suck a thumb.
148 Herbert Spencer's head is economized of all hair & wrinkles, cleared as if for the smoother work of brain.
158 Are you having a good time? — I'm certainly trying to.

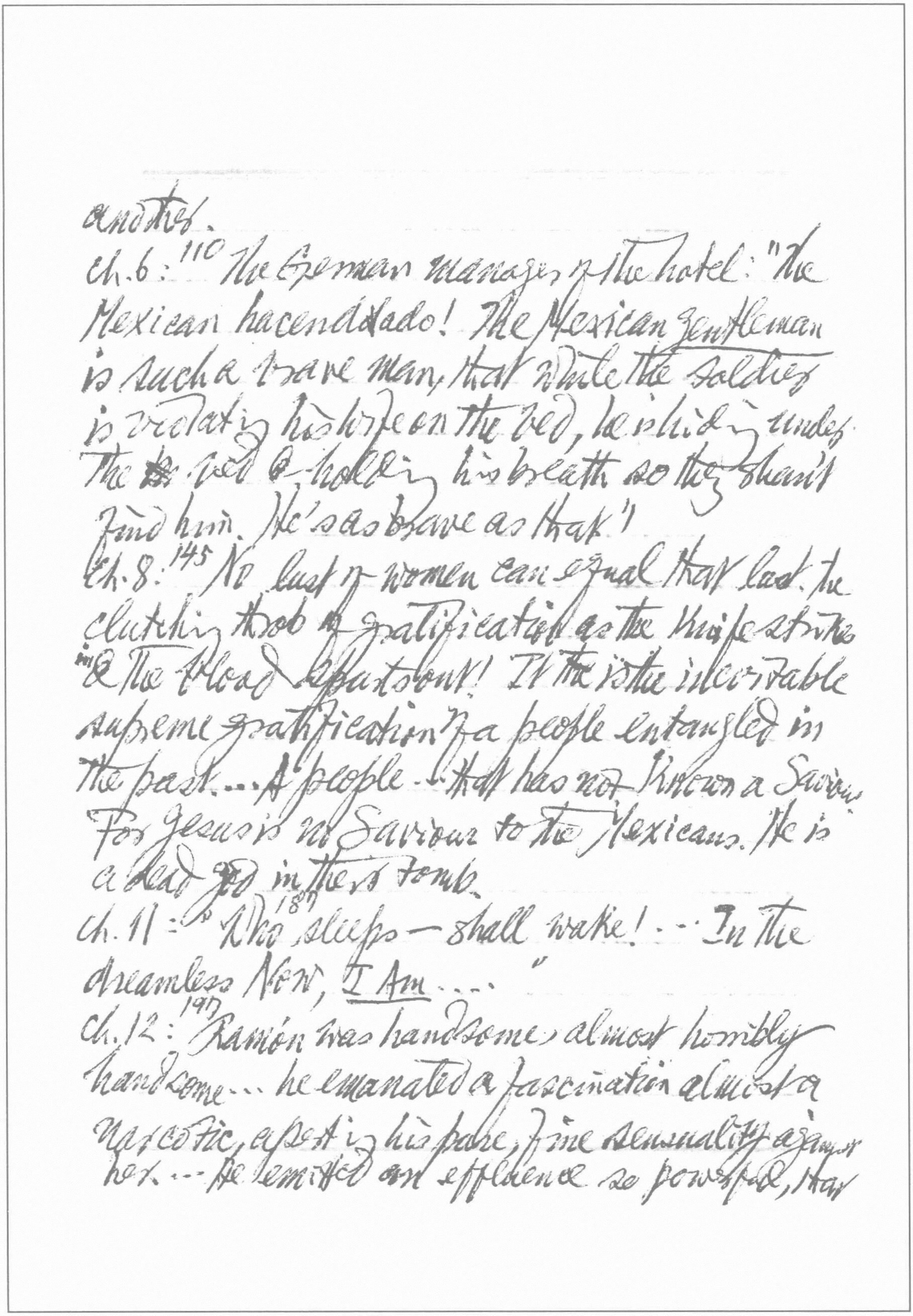
*墨玉!

43 D. H. Lawrence, *The Plumed Serpent* (Martin Secker)
Ch. 2. Don Ramón: "Whenever a Mexican cries *Viva!* he ends up with *Muera!* When he says *Viva!* he really means *Death for Somebody or Other!* I think of all the Mexican revolutions, & I see a skeleton walking ahead of a great number of people, waving a black banner with *Viva la Muerte!* written in large white letters" 47 "Isn't this strange stuff!" said Kate, picking up one of the Aztec stone knives on the *parapet*. "Is it a sort of jade?" "Jade!" snarled the Judge [Burlap]. "Jade's *green*, not black. That's obsidian." "Jade *can* be black," said Kate. "I've got a lovely little black tortoise of jade from China."*
Ch. 3. 53 *El Grito mexicano es siempre el Grito del Odio* — The Mexicano shout is always a shout of hate. The famous revolutions, as Don Ramón said, began with *Viva!* but ended always with *Muera!* Death to this, death to the other, it was all death! 56 The artists' very pigments seemed to exist



only to épater le bourgeois: And Kate was weary of épatisme, just as much as of the bourgeoisie, the épateurs were as boring as the bourgeoisie, two halves of one dreariness.[63] No, she no longer wanted love, excitement & something to fill her life. She was forty...[64] Only, she wanted the silence of other unfolded souls around, like a perfume. The presence of that which is forever unsaid.. The thing called "Life" is just a mistake we have made in our own minds.. Kate was impatient of Owen's kicking at those very little social pricks [like wearing evening dress], & swallowing the whole porcupine [the social order as a whole] ...It was a gift she had, of looking like an Ossianic goddess. The Mexicans eat food so hot with chili, it burns holes in their insides. And it has no nourishment.. As if they wanted to punish themselves for being alive.. There is no hope for Mexico short of a miracle.

ch. 4. 77 It was not an easy country for a woman to be alone in. ... She felt like a bird round whose body a snake had coiled itself. Mexico was the snake. ... To pull one down. It was what the country wanted to do all the time, with a slow, reptilian insistence, to pull one down. To prevent the spirit from soaring. .. Don Ramón: "There is no such thing as liberty. The greatest liberators are usually slaves of an idea. The freest people are slaves to convention & public opinion, & more still, slaves to the industrial machine ... You only change one sort of domination for another." ... 80 The Mediterranean has the dark grape, old Europe has malted beer, & China has opium from the white poppy ... [the Mexicans have the pulque] They cut the great phallic bud & crush out the sperm-like juice for the pulque ... And the Mexican burns out his stomach with those beastly fire-waters [mescal, tequila, aguardiente] & cauterises the heart with red-hot chili. Swallowing one hell-fire to put out



another.

Ch. 6: ^{110} The German manager of the hotel: "The Mexican hacendado! The Mexican gentleman is such a brave man, that while the soldiers is violating his wife on the bed, he is hiding under the bed & holding his breath so they shan't find him. He's as brave as that."

Ch. 8: ^{145} No lust of women can equal that lust, the clutching throb of gratification as the knife strikes in & the blood spurts out! It ~~the~~ is the inevitable supreme gratification of a people entangled in the past.... A people - that has not known a Saviour. For Jesus is no Saviour to the Mexicans. He is a dead god in their tomb.

Ch. 11: ^{187} "Who sleeps—shall wake! ... In the dreamless Now, I Am ...."

Ch. 12: ^{197} Ramón was handsome, almost horribly handsome... he emanated a fascination almost a narcotic, esp. in his pure, fine sensuality against her... He emitted an effluence so powerful, that

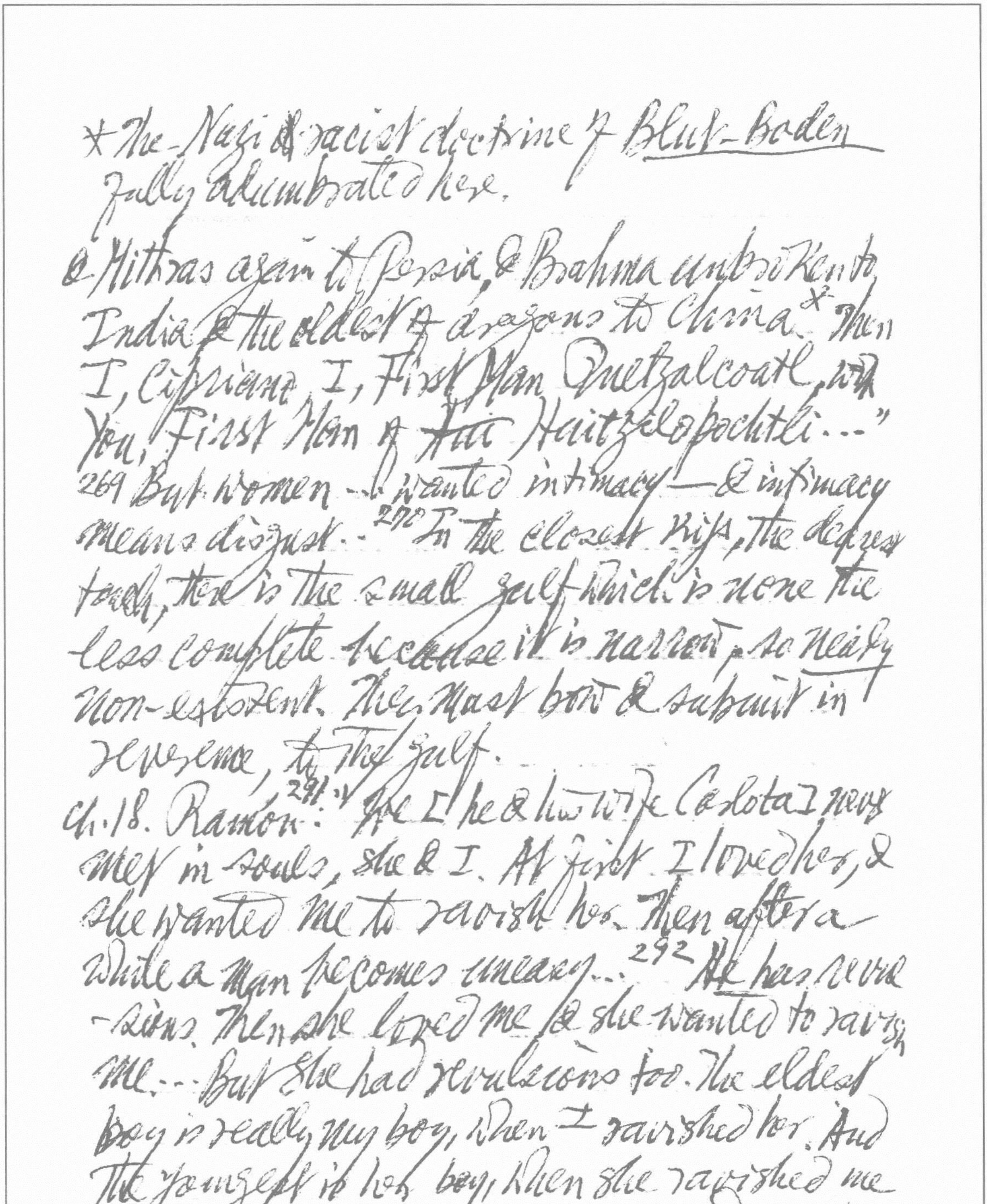
* The Mexicans say that Lawrence did not know what he was talking about. The Plumed Serpent, for instance, was the one gentle god of light. With superb egotism he imposed himself & his philosophy on the countries where he lived. (Witter Bynner.) He wants to indulge his contemptible ill-nature & calls it living according to the "blood-stream"!

it seemed to hamper her consciousness, to bind down her limbs... Kate knew now how Salome felt. She knew how John the Baptist had been, with his terrible, aloof beauty, inaccessible yet so potent. "Ah!" she said to herself. "Let me close my eyes to him, & open only my soul. Let me close my prying, seeing eyes, & sit in dark stillness... The itching, prurient, knowing, imagining eye, I am cursed with it, I am hampered up in it. It is my curse of curses, the curse of Eve... My eyes are like hooks... 198 Oh, who will free me from the grappling of my eyes, from the impudence of sharp sight! Daughter of Eve, of greedy vision*... ." 199 Don Cipriano: "Why do white people always want peace?... Peace is only the rest after war. So it is not more natural than fighting: perhaps not so natural!"

Ch. 13: 296 Don Ramón: "Mexico is like an old, old egg that the bird of Time laid long ago... It is not addled. Only the spark of life has never gone

* In this address to his followers, Ramón is taking
a leaf out of Nietzsche's Also sprach Zarathust-
ra. cf. ch. 20, p. 354: "a little symbol of Quetzalcoatl, the
8 cf. p. 293 snake in silver & the bird in blue turquoise,
into the middle of it.... And the old Dove of Europe
will never hatch the egg of dark-skinned America.
The United States can't die, because it isn't
alive. It is a nest full of china eggs, made of
pot." 212 "Come then, Bird of the great sky!"
Ramón called wildly." 213 ".. Bird, roaming Bird
of the Beyond, with thunder in your pinions &
the snake of lighting in your beak, ... swoop!"*
... 214 Lower your fingers to the caress of
The Snake of the earth. Lift your wrist for
a perch to the far-lying [sic] Bird. Hear the
Courage of youth!..."*
ch. 14. 234 "As long as time lasts, it will be the continent
divided between Victims & Victimisers. What is
the good of trying to interfere?
ch. 17 Ramón: 265 "One must have aristocrats,
that we know. But natural ones, not artificial
... Leagues & Covenants & International
Programmes. Ah! Cipriano! It's like an
international pestilence. The leaves of one great

tree can't hang on the boughs of another great tree. The races of the earth are like trees, in the end they neither mix nor mingle. They stand out of each other's way, like trees. Or else they crowd on one another, & their roots grapple, & it is the fight to the death. Only from the flowers there is commingling. And the flowers of every race are the natural aristocrats of that race. / Only the Natural Aristocrats of the World can be international, or cosmopolitan, or cosmic... The peoples are no more capable of it, than the leaves of the mango tree are capable of attaching themselves to the pine. So if I want Mexicans to learn the name of Quetzalcoatl, it is because I want them to speak with the tongues of their own blood. I wish the Teutonic world would once more think in terms of Thor & Wotan, & the tree Igdrasil. ...266 And a new Hermes should come back to the Mediterranean, & a new Ashtaroth to Tunis;



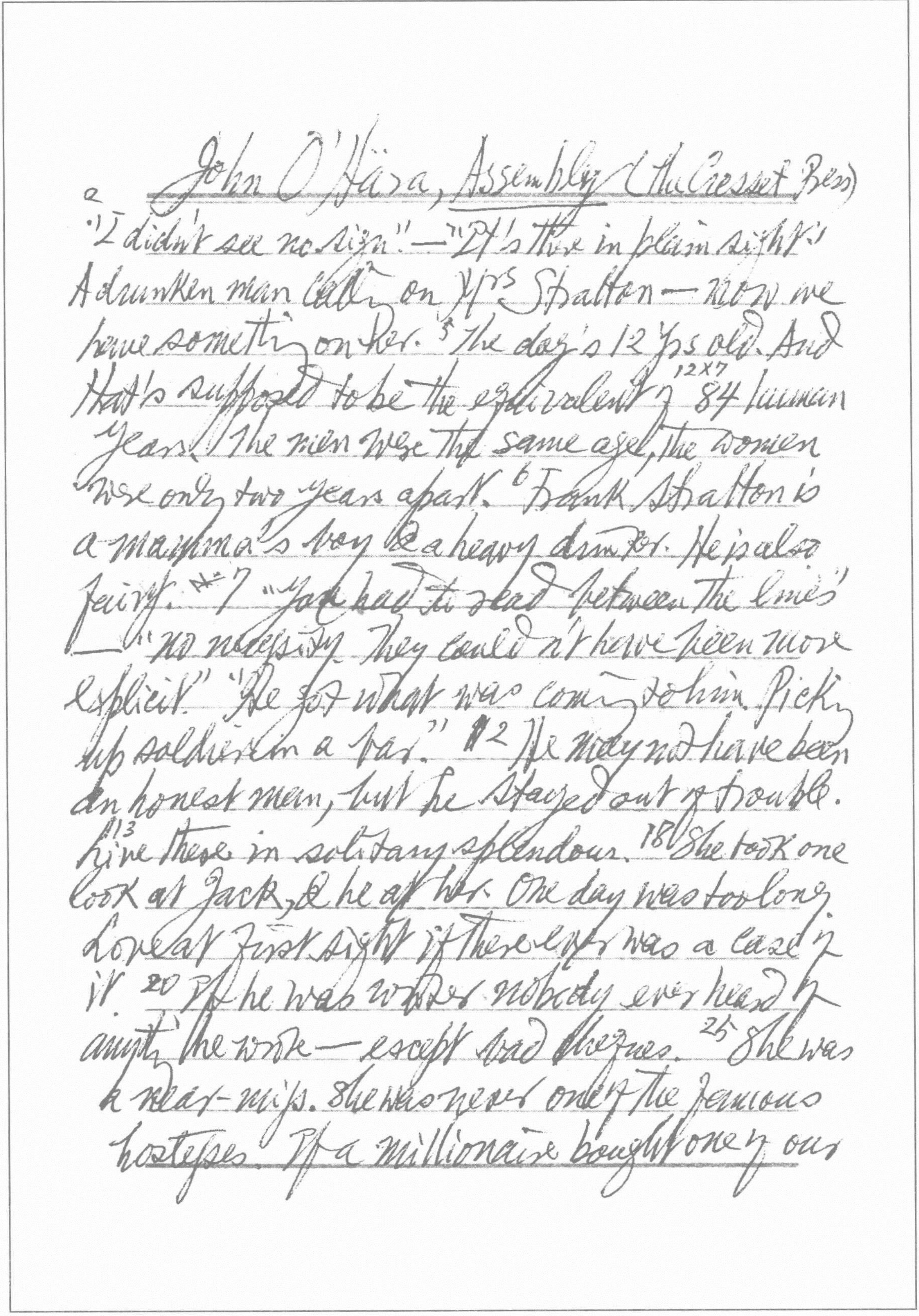
* The Nazi & racist doctrine of Blut-Boden fully adumbrated here.

& Mithras again to Persia, & Brahma unbroken to India, & the oldest of dragons to China.* Then I, Cipriano, I, First Man Quetzalcoatl, with You, First Man of ~~Hui~~ Huitzilopochtli…"

269 But women … wanted intimacy — & intimacy means disgust… 270 In the closest kiss, the densest touch, there is the small gulf which is none the less complete because it is narrow, so nearly non-existent. They must bow & submit in reverence, to the gulf.

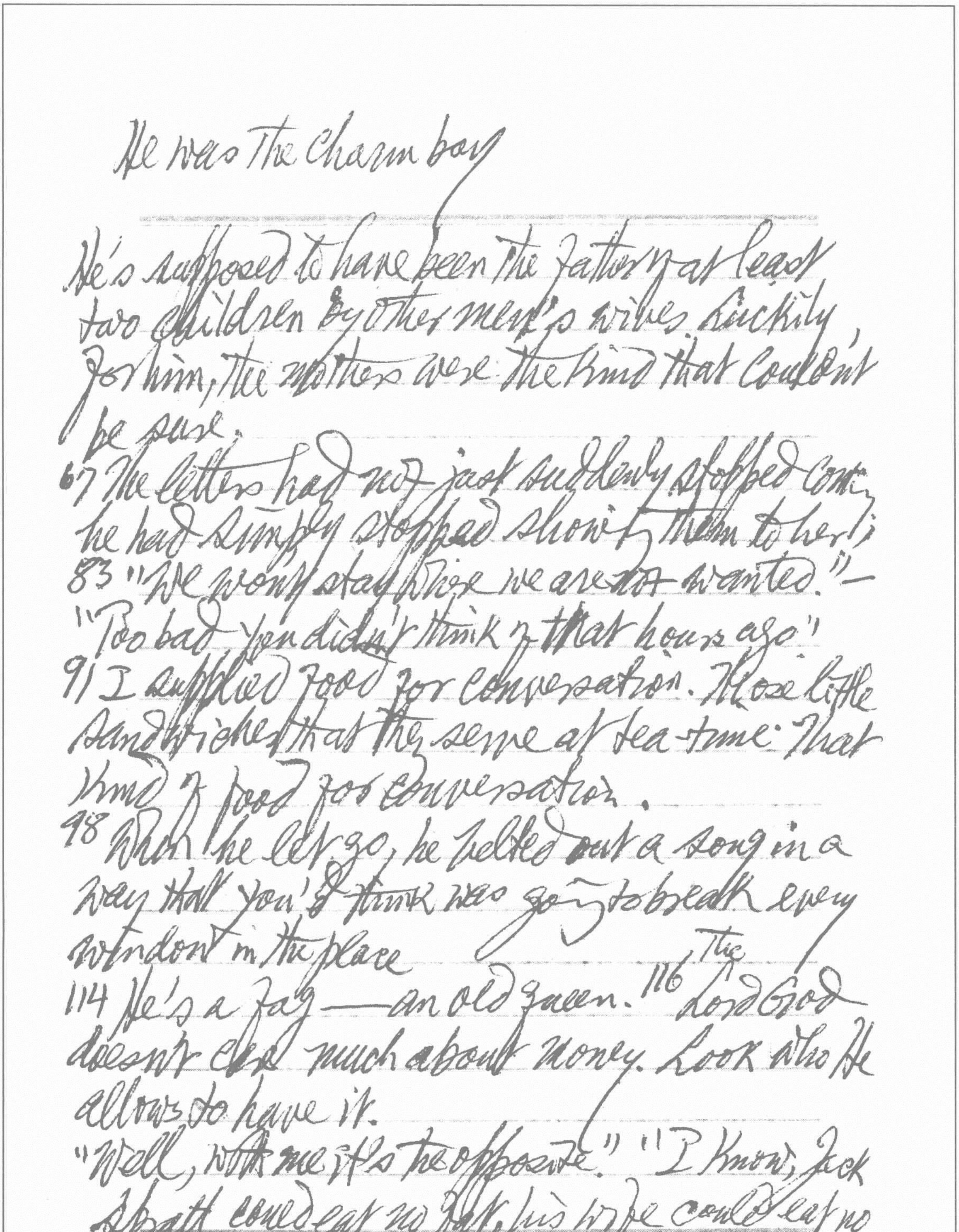
Ch. 18. Ramón: 291 We [he & his wife Carlota] never met in souls, she & I. At first I loved her, & she wanted me to ravish her. Then after a while a man becomes uneasy… 292 He has revulsions. Then she loved me & she wanted to ravish me… But she had revulsions too. The eldest boy is really my boy, when I ravished her. And the youngest is her boy, when she ravished me … 293 Those that want to be ravished are parasites on the soul… Those that want to ravish a *cf p. 234

man are vampires. And between the two, there is nothing."* -- "It is not just sex. It lies in the will. Victims & victimisers*..."
Ch. 20 Marriage by ~~Qut~~ Quetzalcoatl: 352 "The rain drenched them in a moment. "Barefoot on the living earth, with faces to the living rain," said Ramon in Spanish, quietly; "at twilight, between the night & the day; man, & woman, in the presence of the unfading star, meet to be perfect in one another. Lift your face, Caterina, & say: This man is my rain from heaven." Kate lifted her face & shut her eyes in the downpour. "This man is my rain from heaven," she said. "This woman is the earth to me — say that, Cipriano!"... Cipriano kneeled & laid his hand on the earth. "This woman is the earth to me," he said.



a John O'Hara, Assembly (The Cresset Press)
·1 "I didn't see no sign" — "It's there in plain sight".
A drunken man 2 calling on Mrs Stratton — now we
have something on her. 5 The dog's 12 yrs old. And
that's supposed to be the equivalent of 12×7 84 human
years. The men were the same age, the women
were only two years apart. 6 Frank Stratton is
a mamma's boy & a heavy drinker. He is also
fairy. #7 "Jack had to read between the lines"
"no necessity. They couldn't have been more
explicit." "He got what was coming to him. Picking
up soldiers in a bar." #12 He may not have been
an honest man, but he stayed out of trouble.
13 Live there in solitary splendour. 18 She took one
look at Jack, & he at her. One day was too long.
Love at first sight if there ever was a case of
it. 20 If he was writer nobody ever heard of
anything he wrote — except bad cheques. 25 She was
a near-miss. She was never one of the famous
hostesses. If a millionaire bought one of our

pictures our prices went way up overnight. If one of us sold a picture to Jules Bache for a thousand dollars, that was ever so much better than getting a thousand dollars from someone with less money. 34 Were you at your most fascinating? People with a bit of fraud in them are apt to be art phonies. 37 You must support your husband in these matters. Division of authority only leads to confusion. 39 You didn't hear that little by-play between her & me at the end. 41 You can talk. I don't mind, if you don't mind getting delayed answers. 42 "You may have heard ~~of~~ about my sister." "A little." "A little is enough, & that goes for me, too." 47 To each his own. 50 A young fellow had to have a woman to go to bed with. It was that or start buggering one another. 52 They're gonna make babies no matter what you tell them. They don't wait till it's legal, either. The old saying, it's a wise child that knows his own father. 56 He was a reformed rake.

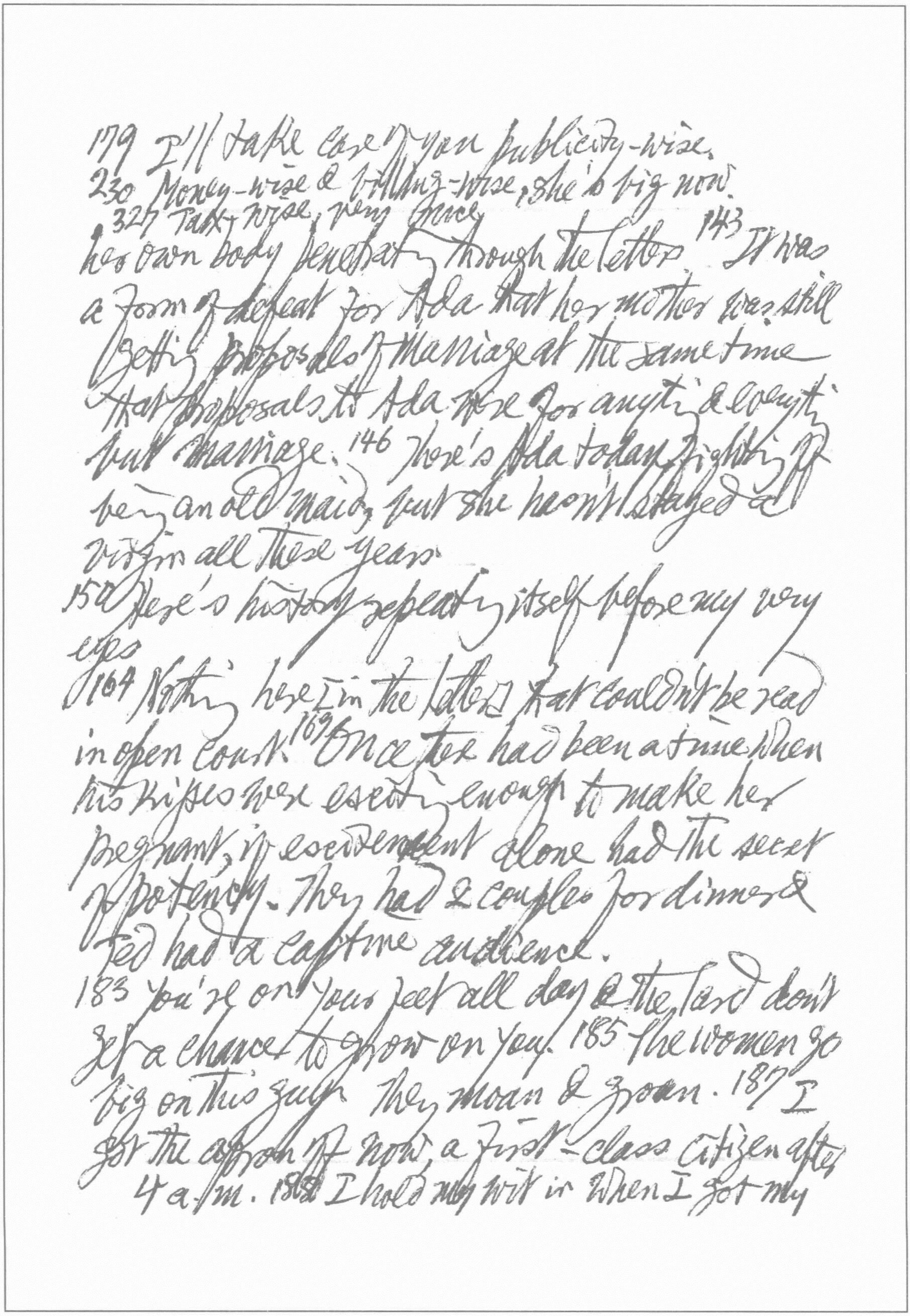


He was the charm boy

He's supposed to have been the father of at least
two children by other men's wives. Luckily,
for him, the mothers were the kind that couldn't
be sure.
67 The letters had not just suddenly stopped coming
he had simply stopped showing them to her.
83 "We won't stay where we are not wanted."—
"Too bad you didn't think of that hours ago."
91 I supplied food for conversation. Those little
sandwiches that they serve at tea-time. That
kind of food for conversation.
98 When he let go, he belted out a song in a
way that you'd think was going to break every
window in the place
114 He's a fag—an old queen. 116 The Lord God
doesn't care much about money. Look who He
allows to have it.
"Well, with me it's the opposite." "I know, Jack
Spratt could eat no fat, his wife could eat no
lean. I wish today was over."

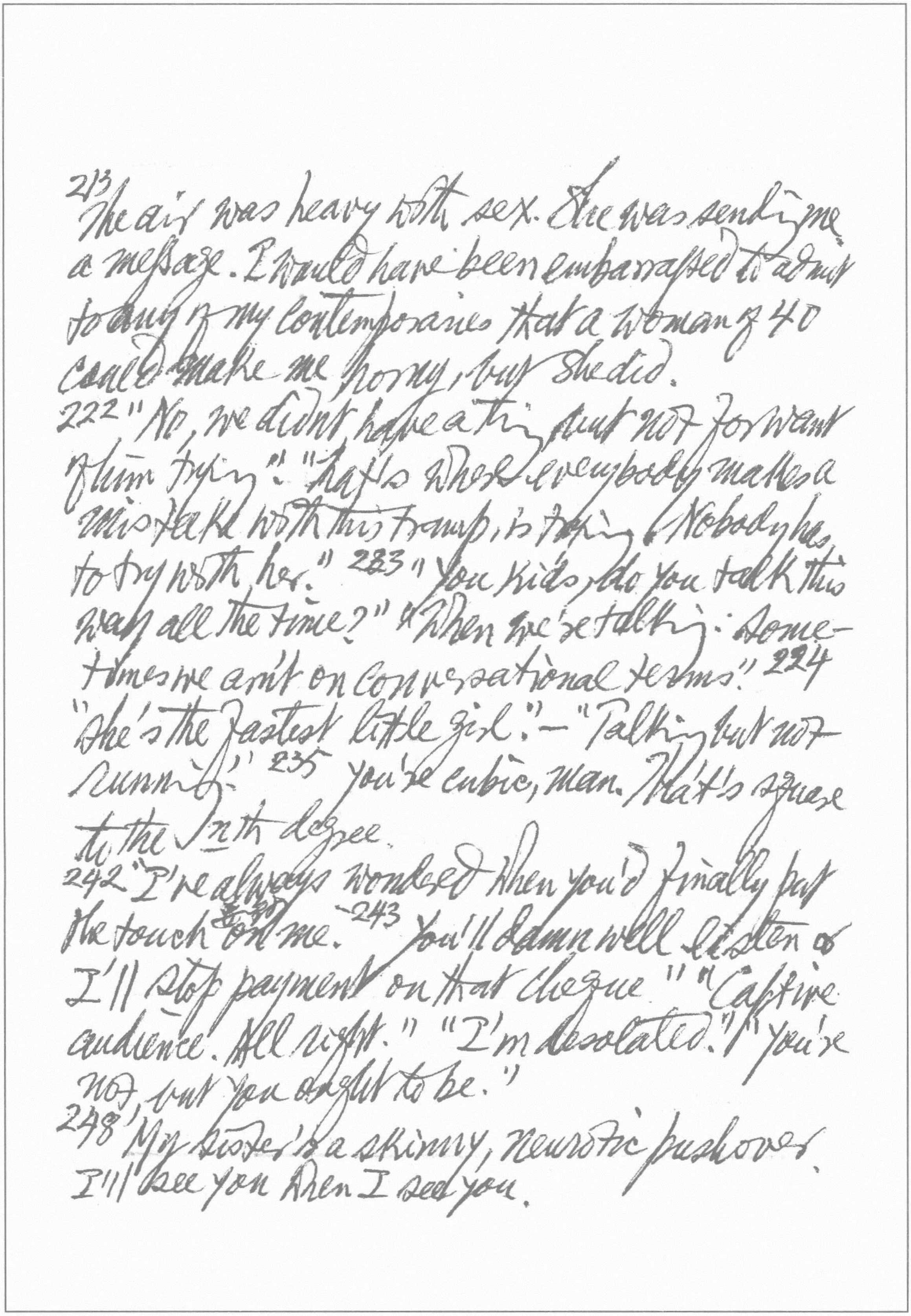
120 If they had had a fight, she would slam the bedroom door & five minutes' time she would be sound asleep. With her it was a form of escape. 121 She looked at herself in her vanity mirror. 122 "Did you score with her, I don't have to ask, I guess". "Well, if you don't have to ask, why ask?". 127 "How old are you now?" "I'm a day older than I was this time yesterday." 130 Violet used to high-hat her. 131 I never drink wine because I like it. I only drink it for the effect — to forget about my wife. 134 I want to help you with the dishes — No, we'll leave them till later, but thanks for making the offer. 135 This isn't much of a visit, but it's better than none.

140 Are you getting your ideas from her nowadays? — I'm not getting my ideas from her, but I do listen to her. She took the letters out of her pocket & she saw that they had been crushed together, very much as though in an embrace, wrinkles fitting into wrinkles & the warmth from



179 I'll take care of you publicity-wise.
230 Money-wise & billing-wise, she's big now.
327 Tax-wise, very nice
her own body penetrating through the letters. 143 It was
a form of defeat for Ada that her mother was still
getting proposals of marriage at the same time
that proposals to Ada were for anything & everything
but marriage. 146 There's Ada today fighting off
being an old maid, but she hasn't stayed a
virgin all these years.
150 Here's history repeating itself before my very
eyes
164 Nothing here [in the letters] that couldn't be read
in open court. 169 Once there had been a time when
his kisses were exciting enough to make her
pregnant, if excitement alone had the secret
of potency. They had 2 couples for dinner &
Ted had a captive audience.
183 You're on your feet all day & the lard don't
get a chance to grow on you. 185 The women go
big on this guy. They moan & groan. 187 I
got the approach off now, a first-class citizen after
4 a.m. 188 I hold my wit in when I got my

upon on, but this is after hours, Ernie." "Ernie, huh?" said Wrigman "All right. Mr Wrigman."
189 "I'm so sick of men. I wouldn't care if I never saw another man for the rest of my life, the way I feel now." "Well, that won't last." "I didn't say it would last. I was only telling you how I feel now." 194 He checks dies out & you starts forgetting him right away but at least you don't say anything against him.
201 The silence, the enormous silence. The silence would be so absolute, that it became spooky & it would be actually reassuring to hear some animal cry. The place belonged to the animals & they were sending me thought-waves, warnings to get the hell out of here or take the consequences.
202 The waiters hate their jobs & hate you.
204 Off I went, in quest of the biggest story of the century, ~~& my~~ Gibbsville [the town where my paper was published] I would scoop the world.



213 The air was heavy with sex. She was sending me
a message. I would have been embarrassed to admit
to any of my contemporaries that a woman of 40
could make me horny, but she did.
222 "No, we didn't have a thing but not for want
of him trying." "That's where everybody makes a
mistake with this tramp, is trying. Nobody has
to try with her." 223 "You kids, do you talk this
way all the time?" "When we're talking. Some-
times we ain't on conversational terms." 224
"She's the fastest little girl." — "Talking but not
running." 235 You're cubic, man. That's square
to the *n*th degree.
242 "I've always wondered when you'd finally put
the touch on me." 243 You'll damn well listen or
I'll *stop* payment on that cheque." "Captive
audience. All right." "I'm desolated." "You're
not, but you ought to be."
248 My sister's a skinny, neurotic pushover.
I'll see you when I see you.

272 make safe jokes. 275 He was competing for her attention with her thoughts of Reed.

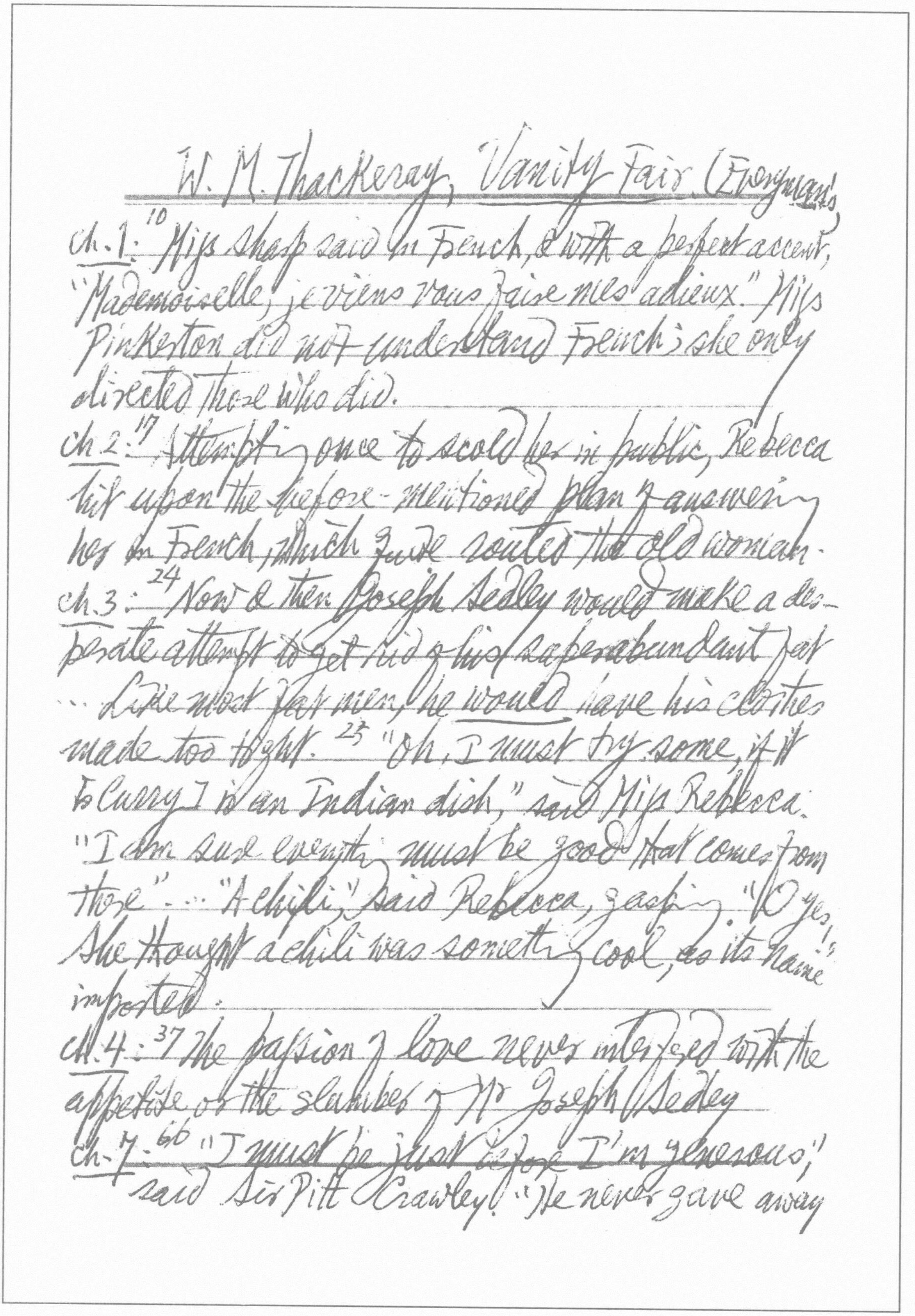
284 She was innocent to the point of stupidity. When she lost her innocence it's too bad she didn't lose her stupidity. She does a lot of speculating about our sex life. 290 My good deed done.

304 "You'll get ahead — you need one" [punning on "a head"]. 311 What's through is through. What's over is over.

333 I don't know a soul in Oxford. Not even at All Souls. joke. There was nothing younger than a young Englishman, or as old as an old Englishman. He was a widower among widows — "a useless stallion with a brood of old mares".

344 "What do you feed this dog? People?" — "I don't have to. He helps himself. He's particularly fond of Mexicans."

407 I want to retire undefeated, bow out gracefully, if not graciously.



W. M. Thackeray, Vanity Fair (Everyman's)

ch. 1: [10] "Miſs Sharp said in French, & with a perfect accent, "Mademoiselle, je viens vous faire mes adieux." Miſs Pinkerton did not understand French; she only directed those who did.

ch. 2: [17] Attempting once to scold her in public, Rebecca hit upon the before-mentioned plan of answering her in French, which quite routed the old woman.

ch. 3: [24] Now & then Joseph Sedley would make a desperate attempt to get rid of his superabundant fat ... Like most fat men, he *would* have his clothes made too tight. [25] "Oh, I must try some, if it [Curry] is an Indian dish," said Miſs Rebecca. "I am sure everything must be good that comes from there" ... "A chili," said Rebecca, gasping. "O yes!" She thought a chili was something cool, as its name imported.

ch. 4: [37] the passion of love never interfered with the appetite or the slumbers of Mr Joseph Sedley

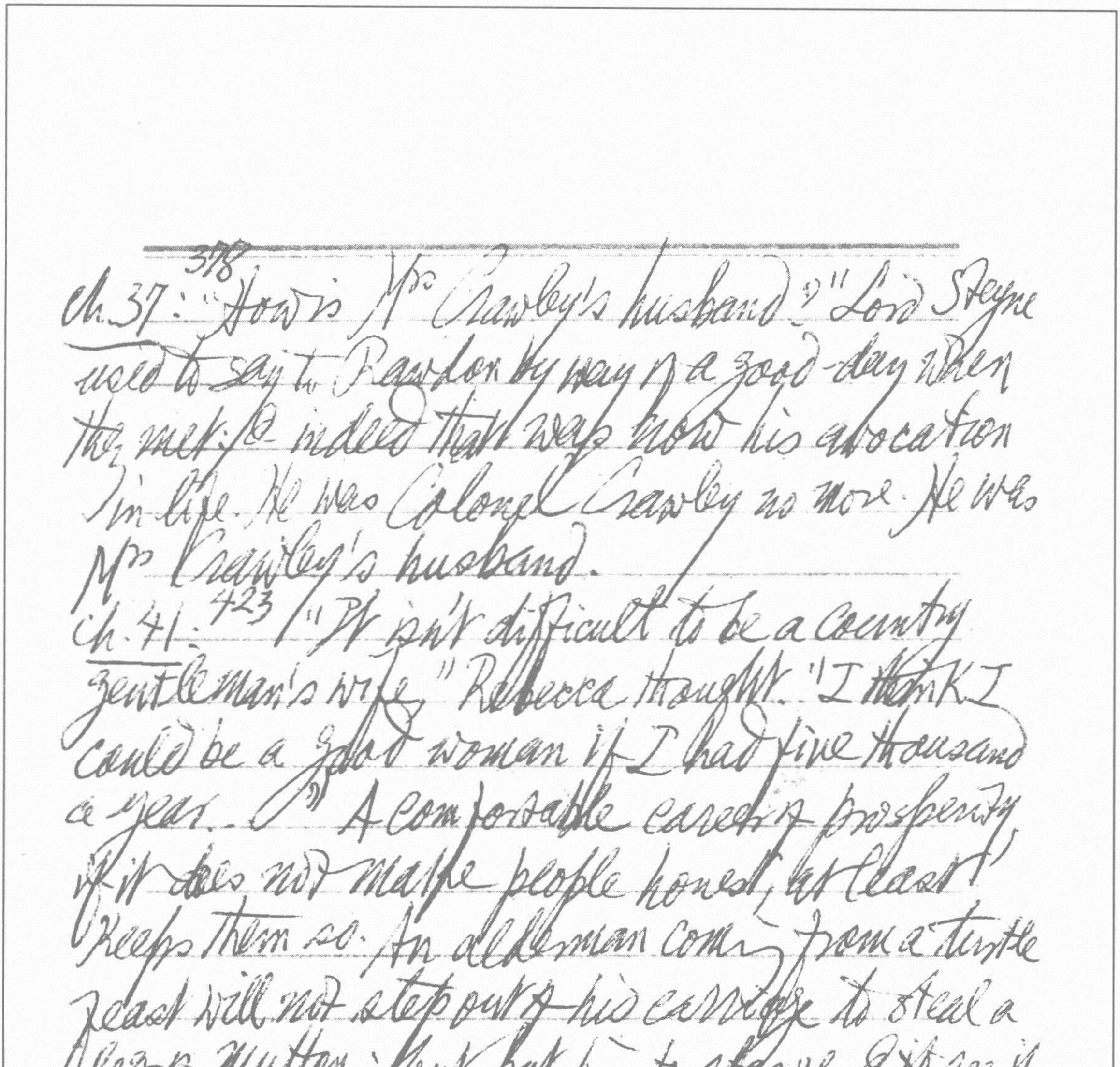
ch. 7: [66] "I must be just before I'm generous," said Sir Pitt Crawley. "He never gave away a farthing in his life."

Ch. 29: 279 Dobbin [on Becky]: "What a humbug that woman is! She writhes & twists about like a snake. All the time she was here, didn't you see, George, how she was acting at the General over the way?"

Ch. 30: 292 If this is a novel without a hero, at least let us ~~&~~ lay claim to a heroine. No man in the British army which has marched away, not the great Duke himself, could be more cool or collected in the presence of doubts & difficulties, than the indomitable little aide-de-camp's wife.

Ch. 34: "Haw, haw," laughed James Crawley; "Senior Wrangler, indeed; that's at the other shop." "What is the other shop, my dear child?" said Miss Crawley. "Senior Wranglers at Cambridge, not Oxford," said the scholar with a knowing air.

Ch. ~~XXXVI~~ 36: 363 How To Live Well on Nothing A-Year



Ch. 37: 318 "How is Mrs Crawley's husband?" Lord Steyne used to say to Rawdon by way of a good-day when they met: & indeed that was now his avocation in life. He was Colonel Crawley no more. He was Mrs Crawley's husband.

Ch. 41: 423 "It isn't difficult to be a country gentleman's wife," Rebecca thought. "I think I could be a good woman if I had five thousand a year." A comfortable career of prosperity, if it does not make people honest, at least keeps them so. An alderman coming from a turtle feast will not step out of his carriage to steal a leg of mutton; but put him to starve, & see if he will not purloin a loaf.

Ch. 43: 435 Dobbin used to laugh when the young fellows of the regiment joked him about Glorvina's manifest attentions to him. "Bah!" said he, "she is only keeping her hand in — she practises upon me as she does 436 upon Mrs Tozer's piano, because it's the most handy instrument in the station."

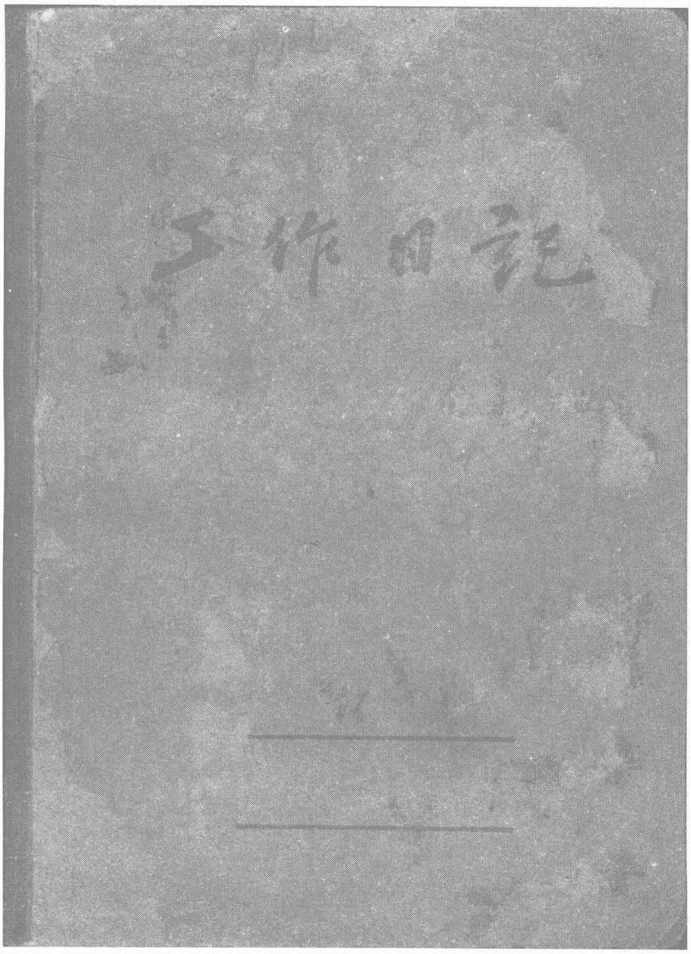
481

ch. 48 [a little private depository in Becky's old desk] To know nothing, or little, is in the nature of some husbands. To hide, in the nature of how many women? 482 [After being presented to her Sovereign at Court] Perhaps the little woman thought she might play the part of a Maintenon or a Pompadour.

ch. 67. 698 She never was Lady Crawley, though she continued so to call herself ... the present Sir Rawdon Crawley has declined to see his mother, to whom he makes a liberal allowance ... She busies herself in works of piety. She goes to Church & never without a footman. Her name is in all the Charity Lists. . [.699 Ah! Vanitas Vanitatum! Which of us is happy in this world? Which of us has his desire? or, having it, is satisfied? — Come, children, let us shut up the box & the puppets, for our play is played out.

錢鍾書手稿集

No.55



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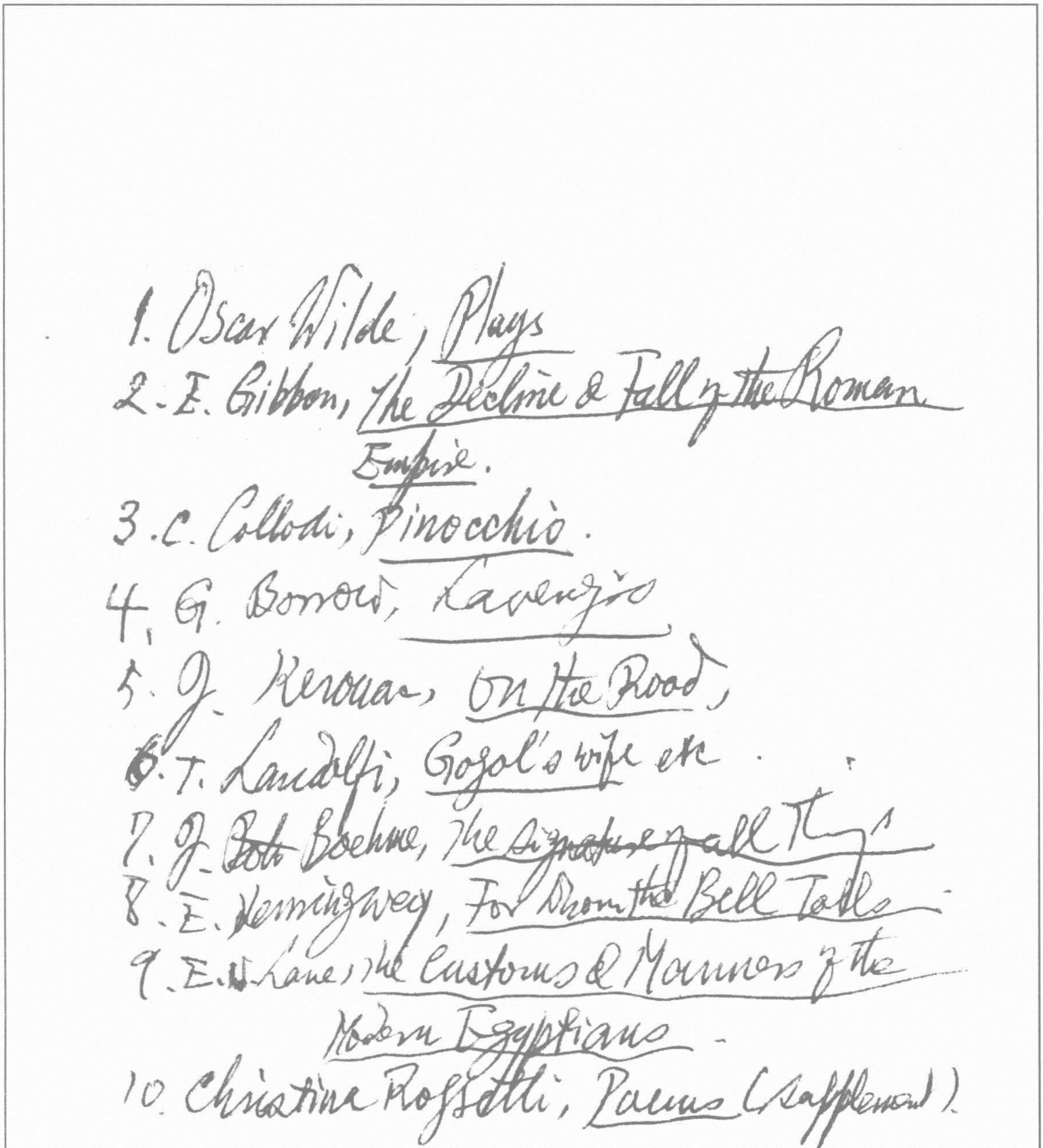
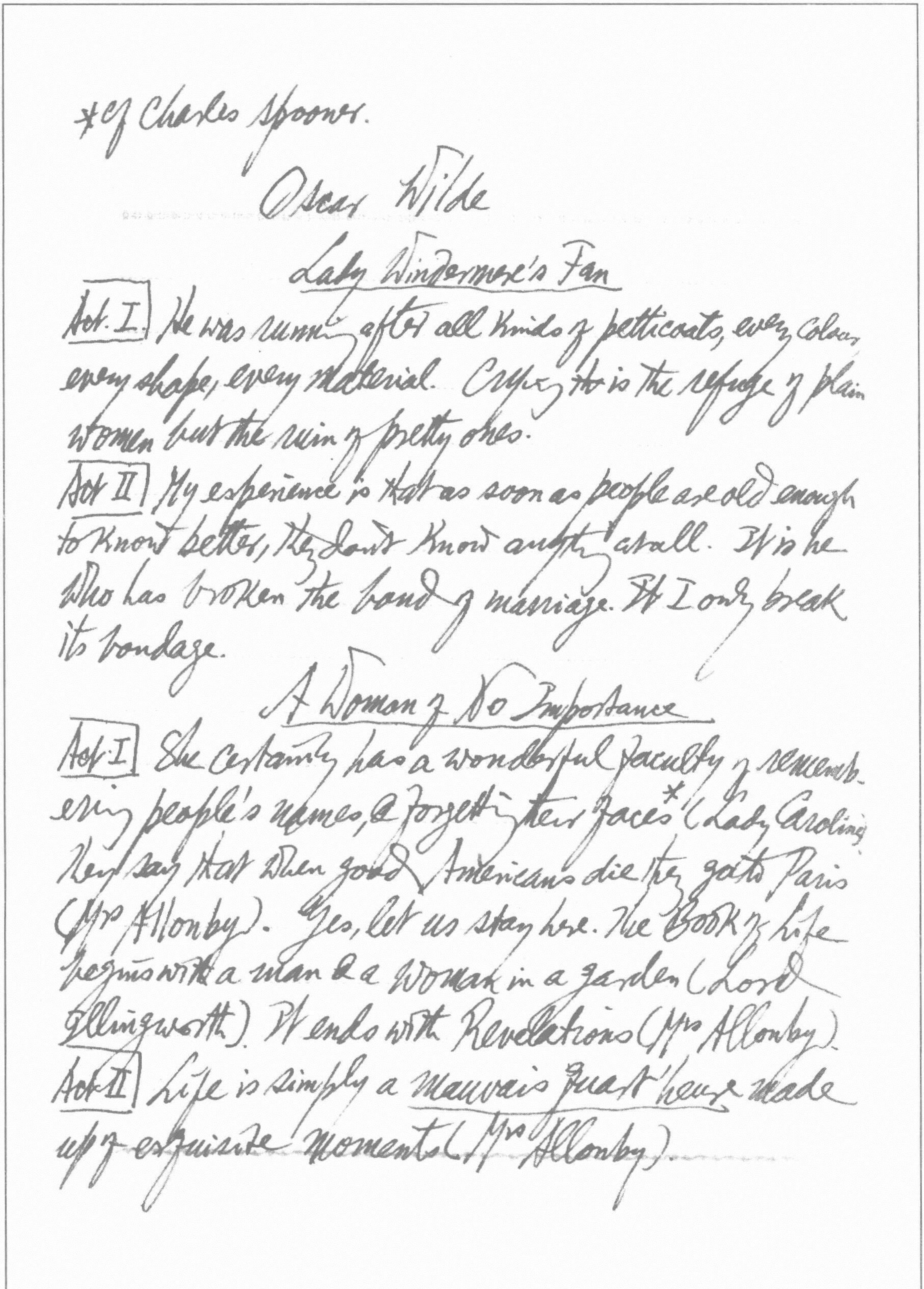


1. Oscar Wilde, *Plays*
2. E. Gibbon, *The Decline & Fall of the Roman Empire*.
3. C. Collodi, *Pinocchio*.
4. G. Borrow, *Lavengro*
5. J. Kerouac, *On the Road*,
6. T. Landolfi, *Gogol's wife etc*.
7. J. ~~Boh~~ Boehme, *The Signature of all Things*
8. E. Hemingway, *For Whom the Bell Tolls*.
9. E. W. Lane, *The Customs & Manners of the Modern Egyptians*.
10. Christina Rossetti, *Poems* (Supplement).



*Cf Charles Spooner.

Oscar Wilde

Lady Windermere's Fan

Act. I. He was running after all kinds of petticoats, every colour every shape, every material. Crying is the refuge of plain women but the ruin of pretty ones.

Act II My experience is that as soon as people are old enough to know better, they don't know anything at all. It is he who has broken the bond of marriage. It I only break its bondage.

A Woman of No Importance

Act. I She certainly has a wonderful faculty of remembering people's names, & forgetting their faces* (Lady Caroline They say that when good Americans die they go to Paris (Mrs Allonby). Yes, let us stay here. The Book of Life begins with a man & a woman in a garden (Lord Illingworth). It ends with Revelations (Mrs Allonby).

Act II Life is simply a mauvais quart heure made up of exquisite moments (Mrs Allonby).

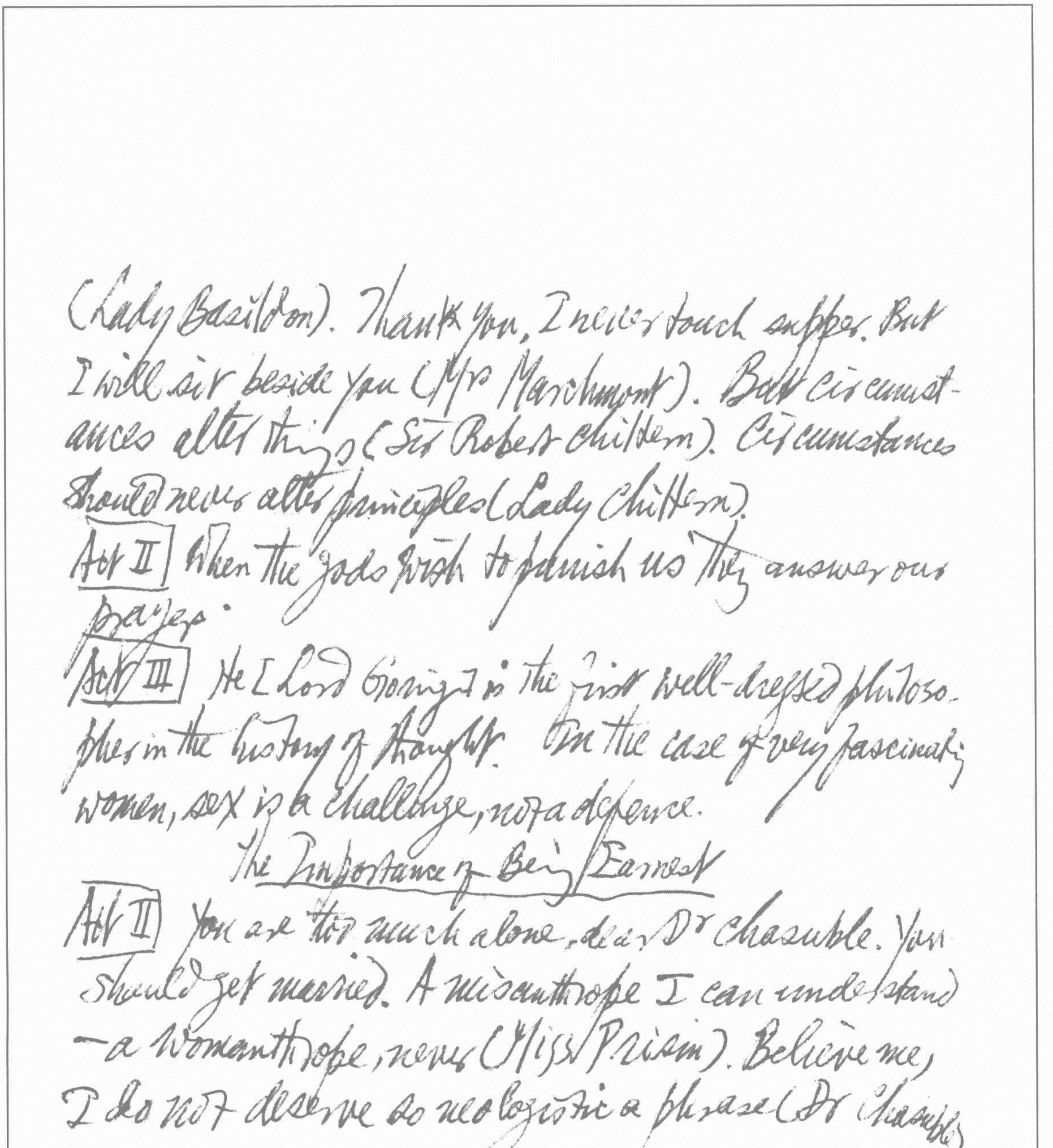
* Cf Margarete in Faust I.

Act IV] There is a good deal to be said for blushing, if one can do it at the proper moment. Poor dear Hunstanton used to tell me I didn't blush near often enough (Lady Hunstanton). There are other countries than England .. Oh! other countries over sea .. The world is very wide & very big (Hester). No, not for me. For me the world is shrivelled to a palm's breadth, & where I walk there are thorns.*

An Ideal Husband:

Act I] Mrs Marchmont & Lady Basildon are types of exquisite fragility... Watteau would have loved to paint them. Mrs Cheveley makes great demands on one's curiosity. A work of art, on the whole, but showing the influence of too many schools. But Vandyck would have liked to paint his [Sir Robert Chiltern's] head. dowdies & dandies

I am positively dying for supper! .. I never take supper, thank you .. But I will come down with you with pleasure.



(Lady Basildon). Thank you, I never touch supper. But I will sit beside you (Mrs Marchmont). But circumstances alter things (Sir Robert Chiltern). Circumstances should never alter principles (Lady Chiltern).

Act II When the gods wish to punish us they answer our prayers.

Act III He [Lord Goring] is the first well-dressed philosopher in the history of thought. In the case of very fascinating women, sex is a challenge, not a defence.

The Importance of Being Earnest

Act II You are too much alone, dear Dr Chasuble. You should get married. A misanthrope I can understand — a womanthrope, never (Miss Prism). Believe me, I do not deserve so neologistic a phrase (Dr Chasuble).

譚嗣同全集引仁學 謂儉從人僉聲 凡儉皆偷人也……害止於一身家而剏十百矣……苟乃乘間冒儉之名以放儉之道……二千年來之政秦政也皆大盜也 二千年來之學荀學也皆鄉愿也

平妖傳第29回杜七聖狠行續頭法回末之關連怪中猴殺子、謝肇淛五雜組六、

伐木、嚶其鳴矣 王先謙三家詩集疏 魯詩嚶作鸎其鳴矣（文選張茂先詩序注引）、伐木丁丁伐木許許 說文引詩伐木所所云所所伐木聲也 段注丁丁乃斧聲所所乃鋸聲

進材用林乃東高詩 陳香樹從多來之

四月先祖匪人、王夫之詩經稗疏 箋云 罪及先祖亦市井無賴者之言而何以云小雅怨悱而不亂乎云匪人者猶言非他人也 頍弁之詩曰兄弟匪他 蓋同出自我而非不行已親者或謂他或謂人皆疏遠不相及之詞

廣韻多道 剝敵多又、交即備

苕之華 人可以食鮮可以飽、王照圓詩說 己午年間山左人相食 點人其至兄 嚮聲先生讀詩及此篇 乃曰人可以食之人也 鮮可以飽人瘦也 此言絕痛 附記於此

柳亞子于今興達先生政 俞樾群經平議 崖同異

太平之文好處在妙筆一毛不遺也……至圓房藥以機激水……若露嘆射……遇人說圓圓乃寂靜逸去蓋噬之一時者以動生之思矣……
神仙在大鬧之際 寂也

8 容闳西学东渐记第十章云 1856年在香港识其人 时方为伦敦传道会职员派中国牧师为 Dr Legge之属

*康有为礼运注（叙有云孔子之圣之要大道之行其在是矣……万国之上
赖其而天下群生之养托神有系）
皆也

阮元揅经室文集释颂 "颂"之训为形容者本义也 且颂字即容字也……若曰周之样子、鲁之样子、商之样子而已……颂者元以为戏曲歌者舞者与乐器全动作也 风雅但若南宋人之歌词弹词而已

洪秀全原道救世歌引内则、孝经、戴记为"礼经""尚书""诗读"。原道醒世训引孔丘曰大道之行也……是谓大同*。
原道觉世训引俗语云豆腐是水 阎罗是鬼
洪仁玕资政新篇论柔远人之法 谓英美德传教士"不小用权谋" 若理雅各、艾约瑟、宾威廉等等。8 洪秀全诏称"爷[God]哥[Christ]朕"
洪仁玕英杰归真 世之人云 留长发不便 何妨每月一薙 致瘴不可耐……况蓄发以世袭之制为生灵之美之务……又发为上帝生成 受于肌肤 韬于母胎……今上帝复生之亦须蓄之 岂不美乎

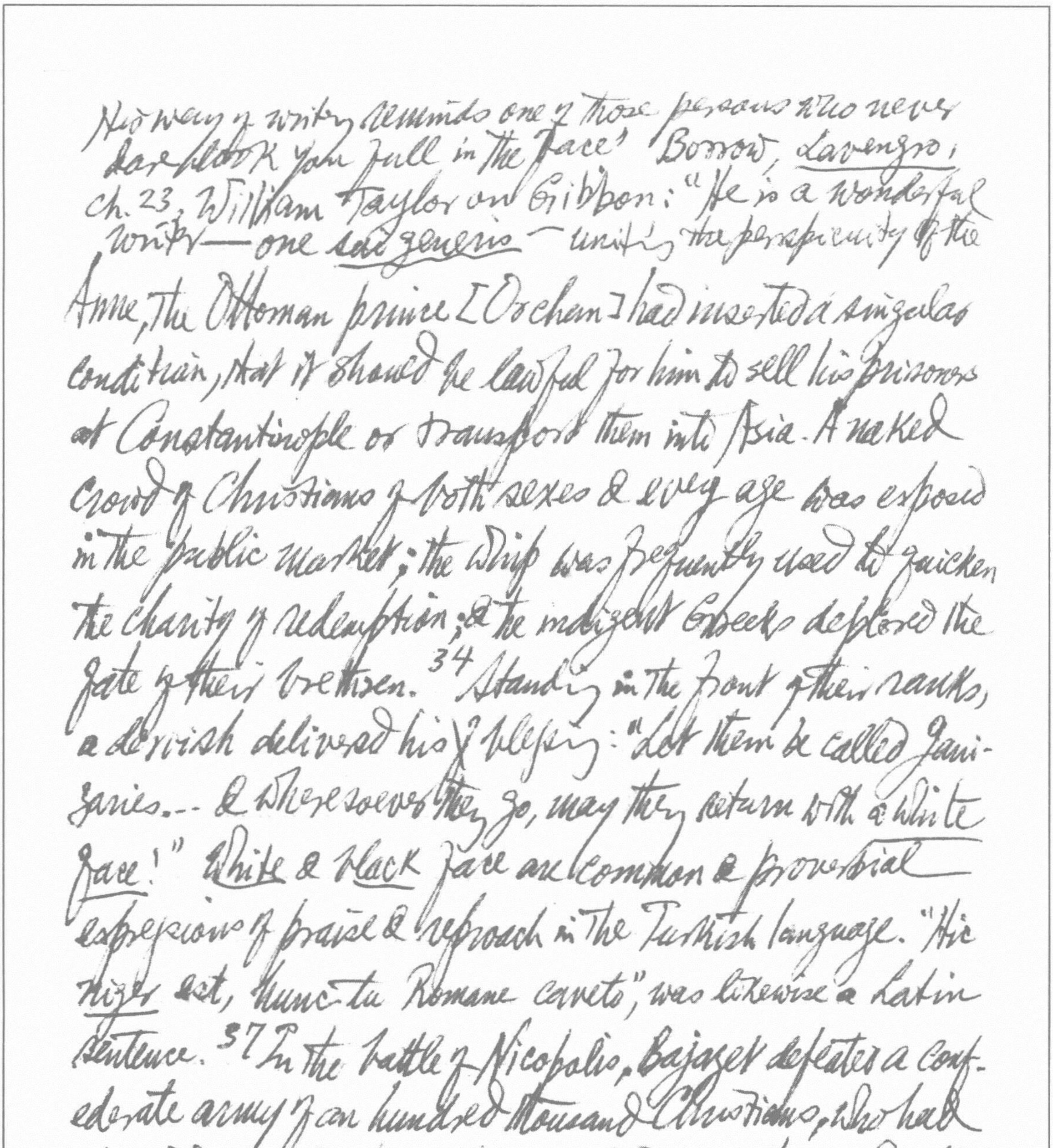
大同之世
康有为大同书癸部去苦界至极乐（床几案榻莫不精美 屋中雕刻金镂其……男女交合於房中之床 其玉床者……座中金帛以妙中度……自发至须眉皆尽剃除 五阴之毛皆剃落 惟鼻毛以御尘埃秽气 则略剪而留之 盖人之身以洁为主 毛皆无用者也 凡身之毛则剃光矣……

I, p.12: "a good soldier should dread" etc.
Richard Whately, Elements of Logic, p.133, footnote to "obliquity of

Edward Gibbon, the Decline & Fall of the Roman Empire
(The World's Classics).
Vol. VII.

Ch. 64. 2 Zingis's birth was noble; but it was in the pride of victory that the prince or people deduced his seventh ancestor from the immaculate conception of a virgin. 4 The Catholic inquisitors of Europe, who defended nonsense by cruelty, might have been confounded by the example of a barbarian, who anticipated the lessons of philosophy & established by his laws a system of pure theism & perfect toleration. A singular conformity may be found between the religious laws of Zingis Khan & of Mr Locke! 7 The siege of Pekin was long & laborious. The inhabitants were reduced by famine to decimate & devour their fellow-citizens; when their ammunition was spent, they discharged ingots of gold & silver from their engines. The Tartars made a deadly inroad into the heart of Poland, & as far as the borders of Germany. They filled nine sacks with the right ears of the slain. 31 In his treaty with the empress

expression" as a veil for fallacies: "Gibbon affords the most remarkable instances of this kind of style. That which he really means to speak of, is hardly ever made the subject of his proposition.



His way of writing reminds one of those persons who never dare look you full in the face.' Borrow, *Lavengro*, ch. 23. William Taylor on Gibbon: "He is a wonderful writer — one *sui generis* — uniting the perspicuity of the

Anne, the Ottoman prince [Orchan] had inserted a singular condition, that it should be lawful for him to sell his prisoners at Constantinople or transport them into Asia. A naked crowd of Christians of both sexes & every age was exposed in the public market; the whip was frequently used to quicken the charity of redemption; & the indigent Greeks deplored the fate of their brethren.[34] Standing in the front of their ranks, a dervish delivered his blessing: "Let them be called Janizaries... & wheresoever they go, may they return with a *white face!*" *White* & *black* face are common & proverbial expressions of praise & reproach in the Turkish language. "Hic *niger* est, hunc tu Romane caveto", was likewise a Latin sentence.[37] In the battle of Nicopolis, Bajazet defeated a confederate army of an hundred thousand Christians, who had proudly boasted that, if the sky should fall, they could uphold it on their lances. Bajazet threatened that he would feed his horse with a bushel of oats on the altar of St Peter at Rome.

English with the cool dispassionate reasoning the Germans. Gibbon sought after the truth, found it, & made it

* Cleopatra's nose.

clear... Who shall convict Gibbon of falsehood?... His power of condensation is admirable... sometimes in a

His progress was checked, not by the miraculous interposition of the apostle, not by a crusade of the Christian powers, but by a long & painful fit of the gout. The disorders of the moral are sometimes corrected by those of the physical world; & an acrimonious humour falling on a single fibre of one man may prevent or suspend the misery of nations.*

Ch. 65. [57] In their victorious career, Timour was impatient of an equal, & Bajazet was [58] ignorant of a superior. [63] Timour erected on the ruins of Bagdad a pyramid of ninety thousand heads. [67] The iron cage in which Bajazet was imprisoned by Tamerlane, so long & so often repeated as a moral lesson, is now rejected as a fable by the modern writers (cf Voltaire, *Essai sur l'Histoire générale*, c. 88). [69] But the ignominious treatment of Bajazet is attested by a chain of witnesses. [79] To reign, rather than to govern, was the ambition of his children. [91] The only hope of salvation for the Greek empire would have been some more powerful weapon, some

single note he has given us the result of the study of the years... 'he has ransacked a thousand

Gulistans, & has condensed all his fragrant booty into a single drop of otto'" (Everyman's Library, p. 142-3)

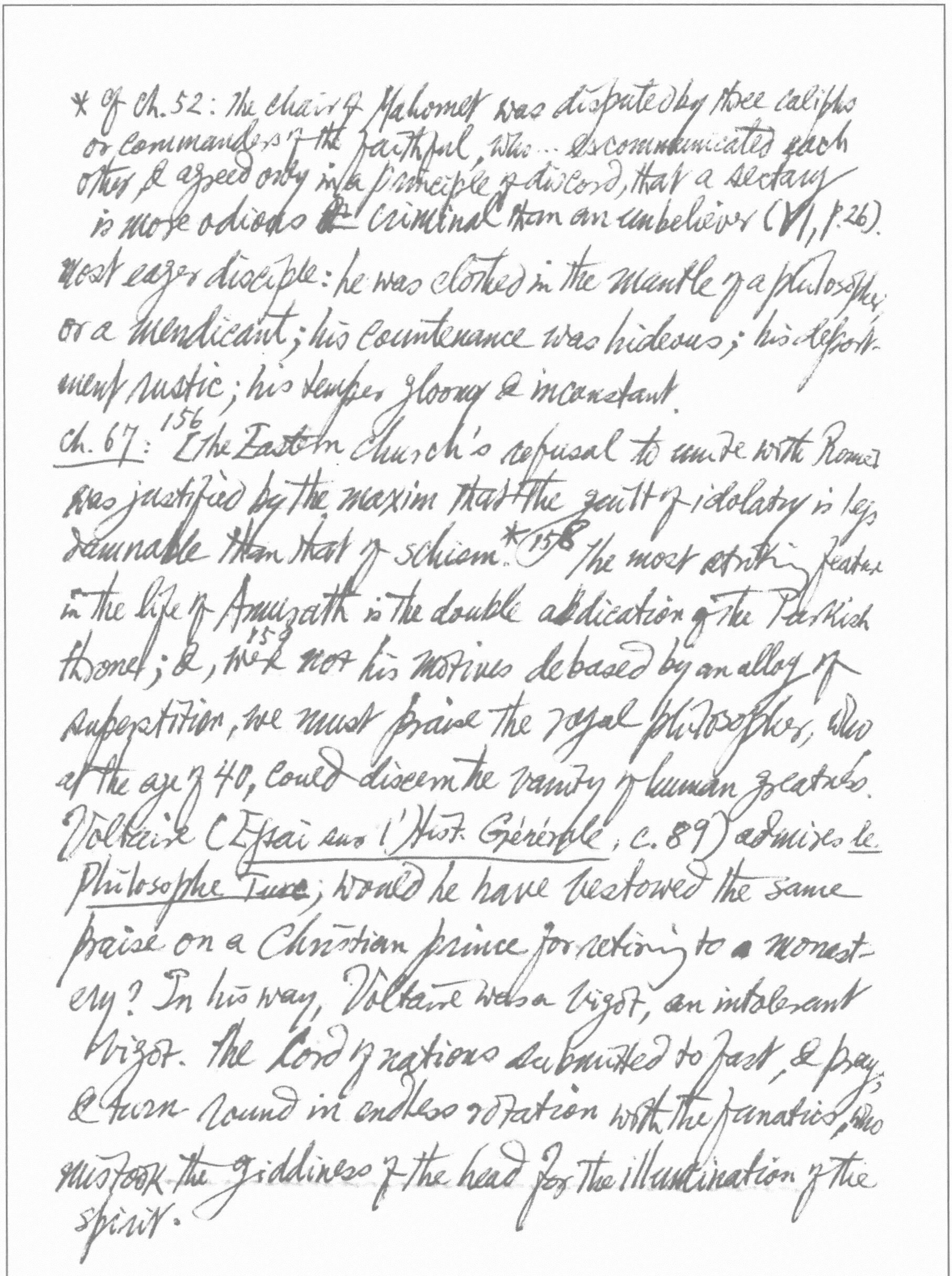
Ruskin petulantly blamed G. for studying a "Decline & Fall" when a healthy-minded man would prefer to study a "Rise & Growth."

discovery in the art of war, that should give them a decisive superiority over their Turkish foes. Such a weapon was in their hands... Before the end of the 14th century the use of artillery was familiar to the states of Germany, Italy, Spain, France, & England... It was disclosed to the Turks by the treachery of apostates...,[92] and the sultans had sense to adopt & wealth to reward, the talents of a Christian Genoese & Venetian engineer... If we contrast the rapid progress of this mischievous discovery with the slow & laborious advances of reason, science, & the arts of peace, a philosopher, according to his temper, will laugh or weep at the folly of mankind.

Ch. 66: The Byzantine historian of the times, Laonicus Chalcondyles, gave amusing pictures of Germany, France & England.[108] According to him, the most singular circumstance of English manners is their disregard of conjugal honour & of female chastity. In their mutual visits,

The heretic is
more hated
than the unbelievers

as the first act of hospitality, the guest is welcomed in the embraces of their daughters: among friends, they are lent & borrowed without shame... Informed as we are of the customs of old England, & assured of the virtue of our mothers, we may smile at the credulity, or resent the injustice of the Greek, who must have confounded a modest salute with a criminal embrace [Erasmus, Epist. Fausto Andrelino, has a pretty passage on the English fashion of kissing strangers on their arrival & departure, from whence, however, he draws no scandalous inferences. 135. As Petrarch advanced in life, the attainment of the Greek language was the object of his wishes rather than of his hopes. [Petrarch's answer to the Byzantine ambassador who presented him a copy of Homer]: 136 "Yet your liberality is still imperfect: with Homer you should have given me yourself... But, alas! Homer is dumb, or I am deaf..." 137 The appearance of Leo Pilatus [the first Greek professor engaged by Boccace] might disgust the



* Of Ch. 52: the chair of Mahomet was disputed by three caliphs or commanders of the faithful, who... excommunicated each other & agreed only in a principle of discord, that a sectary is more odious & criminal than an unbeliever (VI, p. 26).

most eager disciple: he was clothed in the mantle of a philosopher or a mendicant; his countenance was hideous; his deportment rustic; his temper gloomy & inconstant.

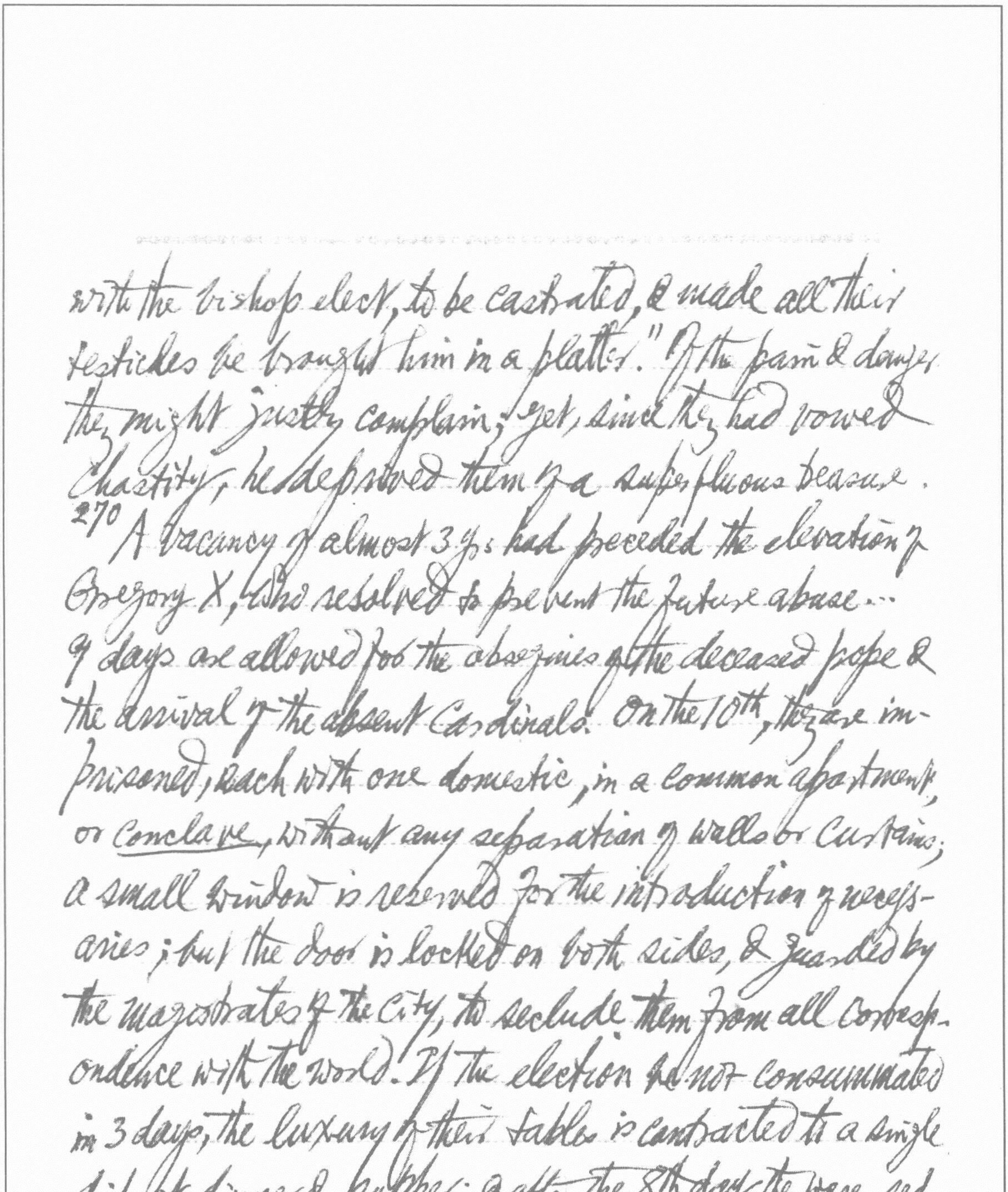
Ch. 67: [156] [the Eastern Church's refusal to unite with Rome] was justified by the maxim that the guilt of idolatry is less damnable than that of schism.* (158) the most striking feature in the life of Amurath is the double abdication of the Turkish throne; &, [159] were not his motives debased by an alloy of superstition, we must praise the royal philosopher, who at the age of 40, could discern the vanity of human greatness. Voltaire (Essai sur l'Hist. Générale, c. 89) admires le Philosophe Turc; would he have bestowed the same praise on a Christian prince for retiring to a monastery? In his way, Voltaire was a bigot, an intolerant bigot. the Lord of nations submitted to fast, & pray, & turn round in endless rotation with the fanatics, who mistook the giddiness of the head for the illumination of the spirit.

Ch. 68: [182] Mahomet the Second disdained to acknowledge a power above his own; & in his looser hours he presumed to brand the prophet of Mecca as a robber & impostor. ...[184] I will not transcribe, nor do I firmly believe, the stories of his fourteen pages, whose bellies were ripped open in search of a stolen melon; or of the beauteous slave, whose head he severed from her body, to convince the Janizaries that their master was not the votary of love. With Voltaire I laugh at the foolish story of a slave purposely beheaded, to instruct the famous Venetian painter Gentile Bellino in the action of the muscles.... [186] The Mahometan casuists have pronounced that no promise can bind the faithful against the interest & duty of their religion. ...Peace was on his lips, while war was in his heart: he incessantly sighed for the possession of Constantinople...[187] Persuasion is the resource of the feeble; & the feeble can seldom persuade: the ambassadors of the emperor attempted, without success, to divert Mahomet from the execution of his design...[189] The meanest labour was ennobled by the service of God & the sultan.[192] On receiving the royal mandate, Calil Basha embraced, perhaps for the last time, his wife & children; filled up a cup with pieces of gold, hastened to the palace, adored the sultan, & offered the slight tribute of his duty & gratitude. The Oriental custom of never appearing without gifts before a sovereign or a superior is of high antiquity, & seems analogous with the idea of sacrifice, still more ancient & universal. See the examples of such Persian gifts, Aelian, *Hist. Var.*, L. I, c. 31-3.[207] In the height of their prosperity, the Turks have acknowledged that, if God had given them the earth, he had left the sea to the infidels... Mahomet himself sat on horseback on the beach to encourage their valour by his voice & presence...[208] and, as if he had been the lord of nature, he spurred his horse with a fearless & impotent effort into the sea.

223 In the fall & the sack of great cities, an historian is condemned to repeat the tale of uniform calamity: the same effects must be produced by the same passions; &, when those passions may be indulged without control, small, alas! is the difference between civilised & savage man.

226 From St Sophia Mahomet II proceeded to the august but desolate mansion of an hundred successors of the great Constantine.... A melancholy reflection on the vicissitudes of human greatness forced itself on his mind; & he repeated an elegant distich of Persian poetry; "the spider has wove his web in the imperial palace; & the owl hath sung her watchsong on the towers of Afrasiab."

Ch. 69 245: Hume's Hist. of Eng. vol. I has given us a singular act of cruelty perpetrated on the clergy by Geoffrey, the father of Henry II. "When he was master of Normandy, the Chapter of Seez presumed, without his consent, to proceed to the election of a bishop; upon which, he ordered all of them



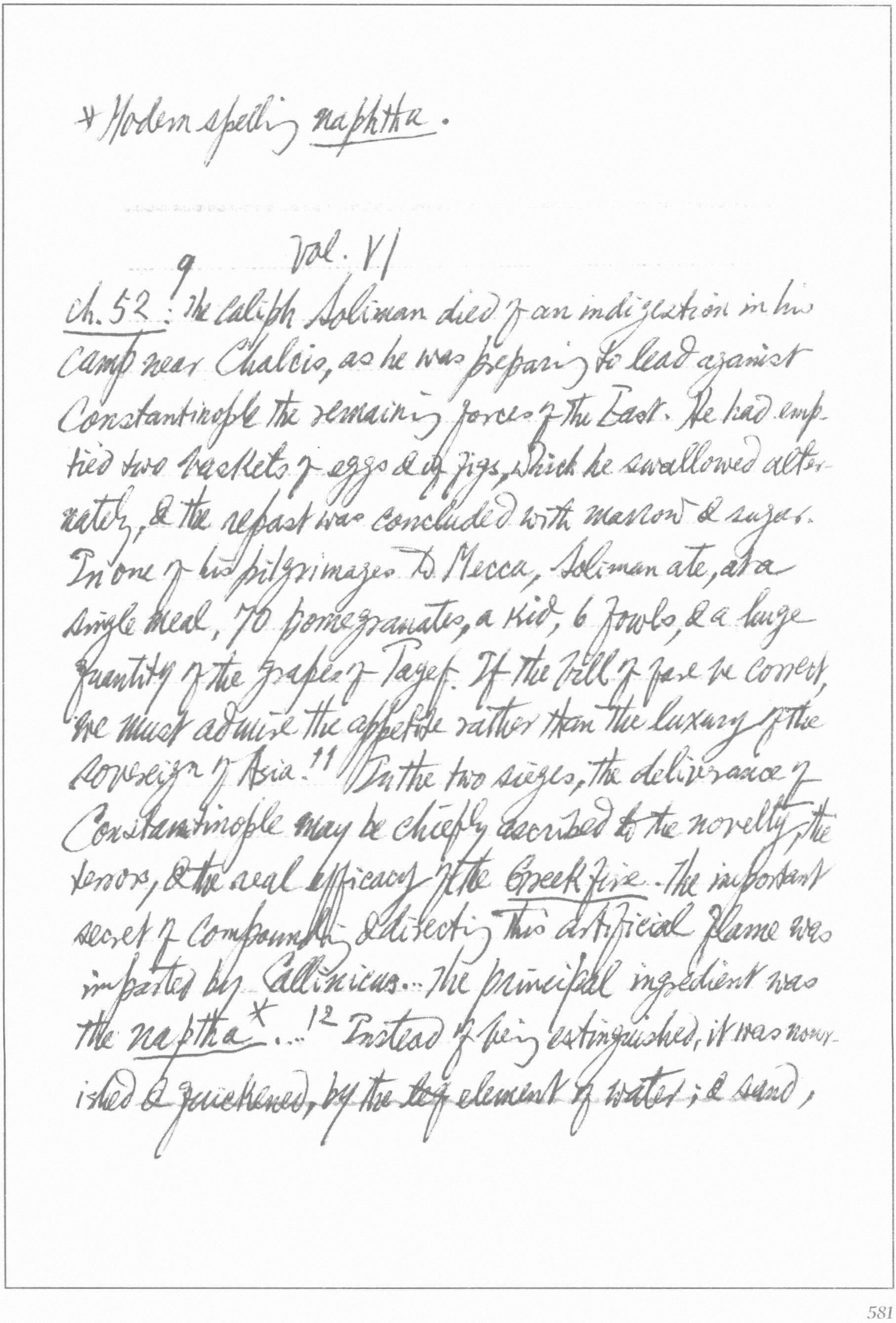
with the bishop elect, to be castrated, & made all their testicles be brought him in a platter." Of the pain & danger they might justly complain; yet, since they had vowed Chastity, he deprived them of a superfluous treasure.

270 A vacancy of almost 3 yrs had preceded the elevation of Gregory X, who resolved to prevent the future abuse... 9 days are allowed for the obsequies of the deceased pope & the arrival of the absent Cardinals. On the 10th, they are imprisoned, each with one domestic, in a common apartment, or *Conclave*, without any separation of walls or curtains; a small window is reserved for the introduction of necessaries; but the door is locked on both sides, & guarded by the magistrates of the City, to seclude them from all correspondence with the world. If the election be not consummated in 3 days, the luxury of their table is contracted to a single dish at dinner & supper; & after the 8th day they were reduced to a scanty allowance of bread, water & wine.

* Corpus crebris partubus exhaustum

273 The chronicles of the times described Boniface as a magnanimous sinner who entered like a fox, reigned like a lion, & died like a dog.

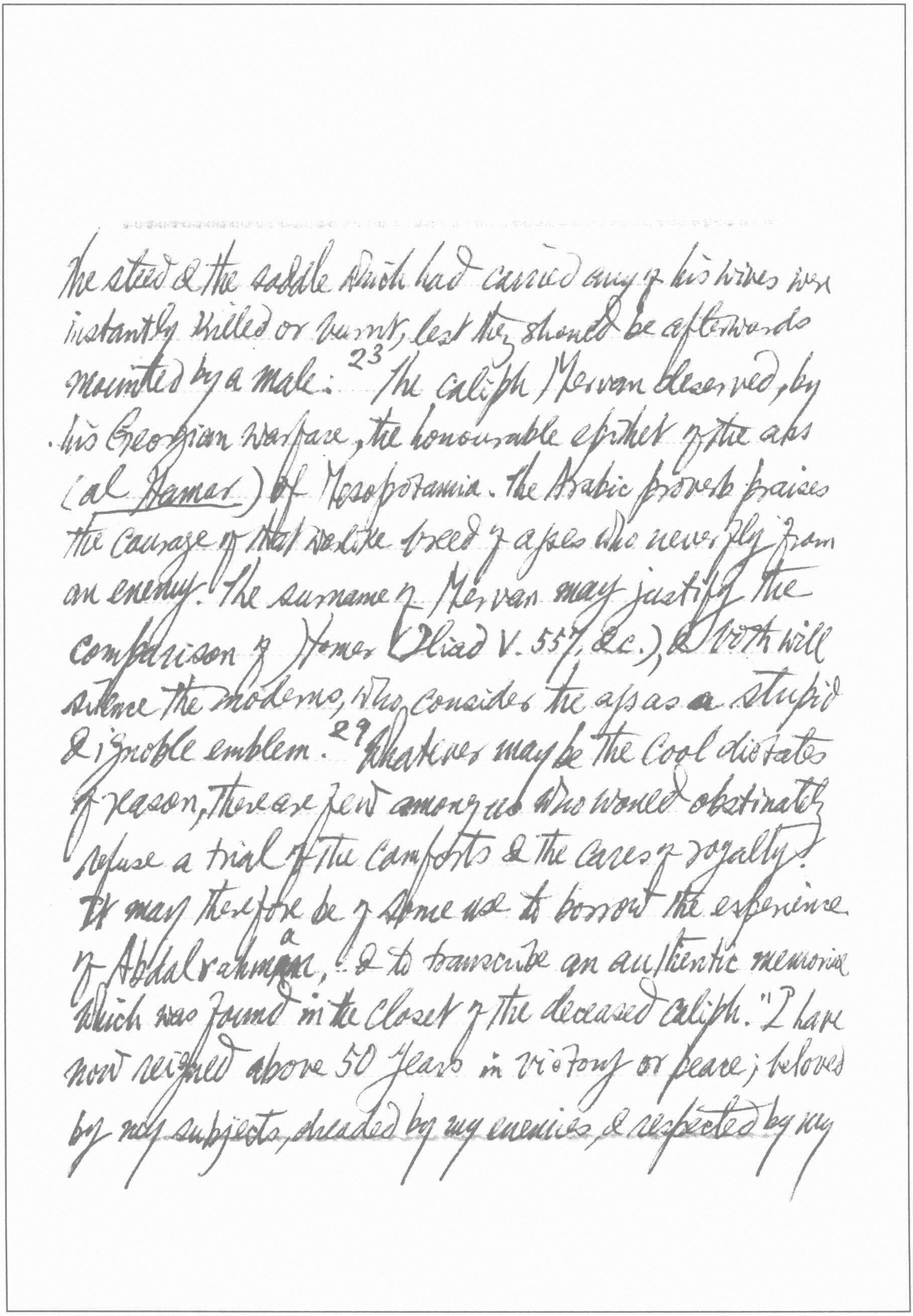
ch. 70: 286 Whatever may be the private taste of a stranger, his slight & superficial knowledge should humbly acquiesce in the taste of a learned nation; yet I may hope or presume that the Italians do not compare the tedious uniformity of [Petrarch's] sonnets & elegies with the sublime compositions of their epic muse, the original wildness of Dante, the regular beauties of Tasso, & the boundless variety of the incomparable Tasso. The merits of the lover I am still less qualified to appreciate; nor 287 am I deeply interested in a metaphysical passion for a nymph so shadowy that her existence has been questioned; for a matron so prolific that she was delivered of 11 legitimate children* while her amorous swain sighed & sung at the fountain of Vaucluse.



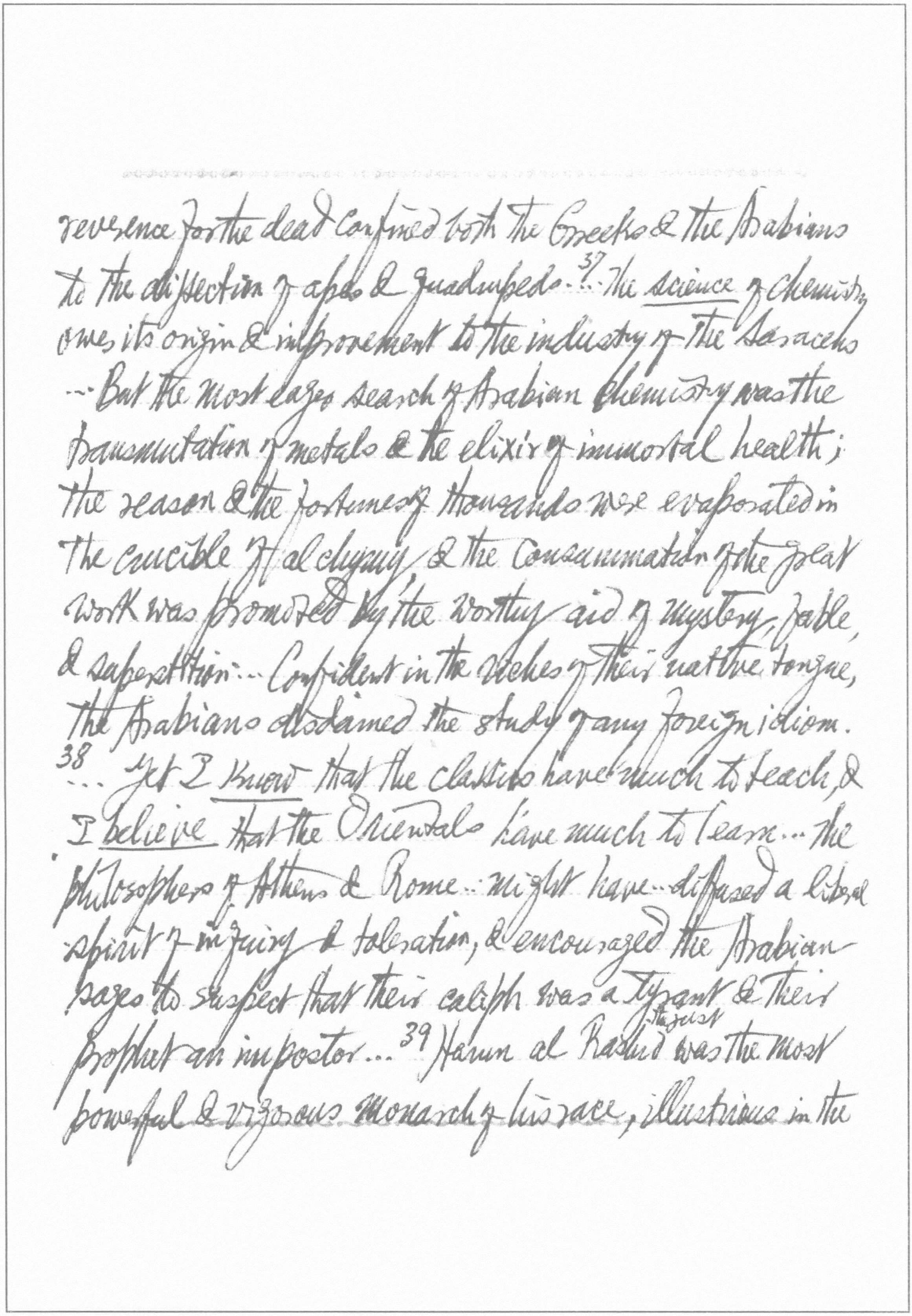
* Modern spelling naphtha.

Vol. VI

ch. 52:[9] The caliph Soliman died of an indigestion in his camp near Chalcis, as he was preparing to lead against Constantinople the remaining forces of the East. He had emptied two baskets of eggs & of figs, which he swallowed alternately, & the repast was concluded with marrow & sugar. In one of his pilgrimages to Mecca, Soliman ate, at a single meal, 70 pomegranates, a kid, 6 fowls, & a large quantity of the grapes of Tayef. If the bill of fare be correct, we must admire the appetite rather than the luxury of the sovereign of Asia.[11] In the two sieges, the deliverance of Constantinople may be chiefly ascribed to the novelty, the terror, & the real efficacy of the Greek fire. The important secret of compounding & directing this artificial flame was imparted by Callinicus... The principal ingredient was the naptha*...[12] Instead of being extinguished, it was nourished & quickened, by the teg element of water; & sand, urine, or vinegar were the only remedies that could damp the fury of this powerful agent, which was justly denominated by the Greeks the *liquid* or the *maritime* fire... Its composition was concealed with the most jealous scruple... It[13] was said to have been revealed by an angel to the first & greatest of the Constantines with a sacred injunction that this gift of heaven should never be communicated to any Foreign nation...[14] That extraordinary man, Friar Bacon, reveals two of the ingredients, saltpetre & sulphur, & conceals the third in a sentence of mysterious gibberish, as if he dreaded the consequences of his own discovery...[17] the Arabian fleet might have sailed without a naval combat into the mouth of the Thames. Perhaps the interpretation of the Koran would now be taught in[18] the schools of Oxford, & her pupils might demonstrate to a circumcised people the sanctity & truth of the revelation of Mahomet.[27] The governor of Chorasan was driven from the city.

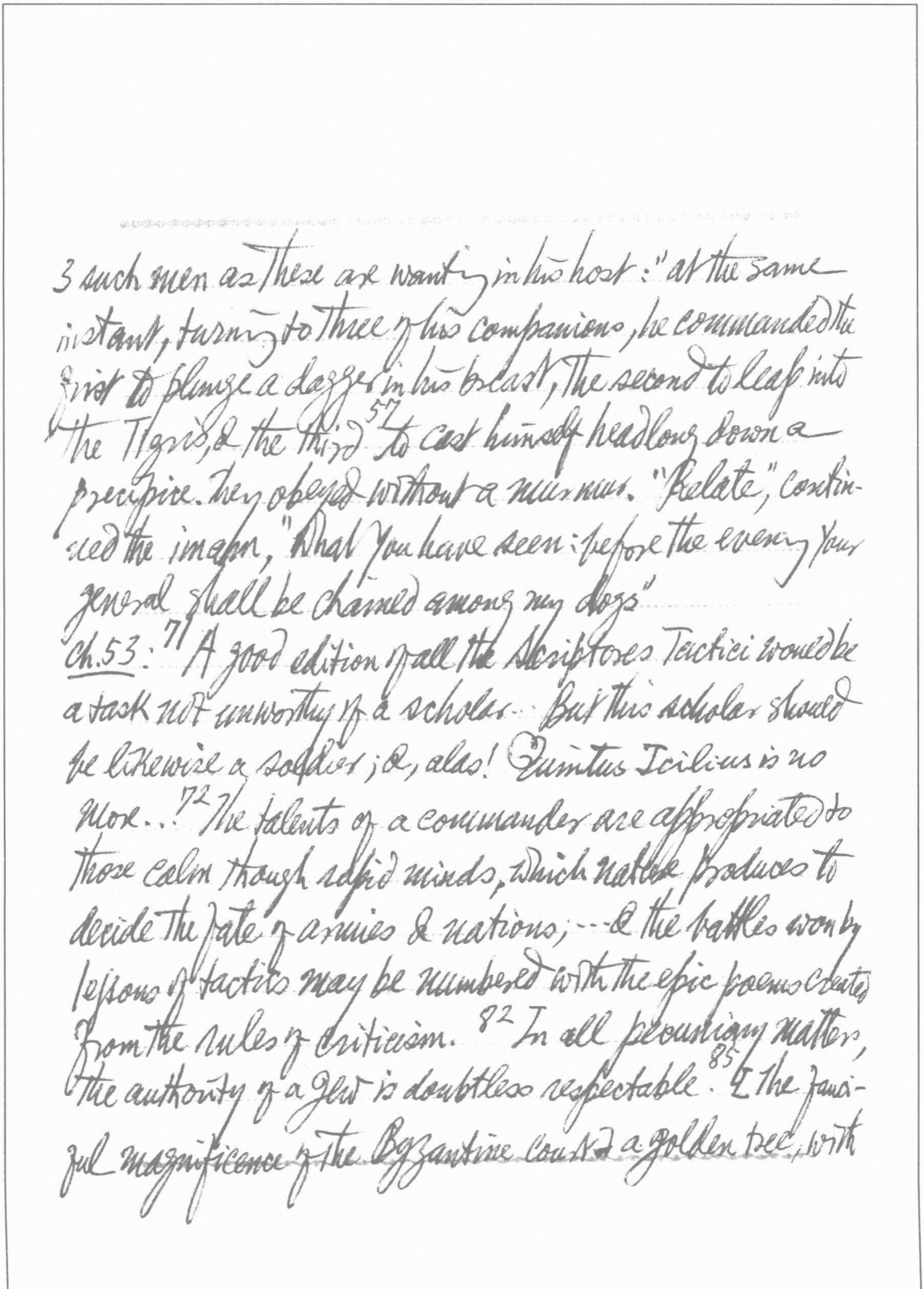


the steed & the saddle which had carried any of his wives were instantly killed or burnt, lest they should be afterwards mounted by a male.[23] The caliph Mervan deserved, by his Georgian warfare, the honourable epithet of the ass (*al Hamar*) of Mesopotamia. the Arabic proverb praises the courage of that warlike breed of asses who never fly from an enemy. The surname of Mervan may justify the comparison of Homer (Iliad V. 557, &c.), & both will silence the moderns, who consider the ass as a stupid & ignoble emblem.[29] Whatever may be the cool dictates of reason, there are few among us who would obstinately refuse a trial of the comforts & the cares of royalty. It may therefore be of some use to borrow the experience of Abdalrahman, & to transcribe an authentic memorial which was found in the closet of the deceased caliph. "I have now reigned above 50 years in victory or peace; beloved by my subjects, dreaded by my enemies, & respected by my allies... In this situation I have diligently numbered the days of pure & genuine happiness which have fallen to my lot: they amount to FOURTEEN:—O man! place not thy confidence in this present world!" This confession, the complaints of Solomon of the vanity of this world (read Prior's verbose but eloquent poem), & the happy ten days of the emperor Seghed (Rambler, no. 204, 205), will be triumphantly[30] quoted by the detractors of human life... If I may speak of myself (the only person of whom I can speak with certainty), my happy hours have far exceeded, & far exceed, the scanty numbers of the caliph of Spain.[35] In the eastern courts,[36] the truths of science could be recommended only by ignorance & folly, & the astronomer would have been disregarded, had he not debased his wisdom or honesty by the vain predictions of astrology. But in the science of medicine, the Arabians have been deservedly applauded... In Spain, the life of the Catholic princes was entrusted to the skill of the Saracens... A superstitious



reverence for the dead confined both the Greeks & the Arabians
to the dissection of apes & quadrupeds...[37] The science of chemistry
owes its origin & improvement to the industry of the Saracens
... But the most eager search of Arabian chemistry was the
transmutation of metals & the elixir of immortal health;
the reason & the fortunes of thousands were evaporated in
the crucible of alchymy, & the consummation of the great
work was promoted by the worthy aid of mystery, fable,
& superstition... Confident in the riches of their native tongue,
the Arabians disdained the study of any foreign idiom.
[38] ... Yet I know that the classics have much to teach, &
I believe that the Orientals have much to learn... the
philosophers of Athens & Rome... might have... diffused a liberal
spirit of inquiry & toleration, & encouraged the Arabian
sages to suspect that their caliph was a tyrant & their
prophet an impostor...[39] Harun al Rashid the just was the most
powerful & vigorous monarch of his race, illustrious in the

West as the ally of Charlemagne, & familiar to the most childish readers as the perpetual hero of the Arabian tales...[40] Nine times he performed the pilgrimage of Mecca; eight times he invaded the territories of the Romans; & as often as they declined the payment of the tribute, they were taught to feel that a month of depredation was more costly than a year of submission. [52] Tired, rather than satiated, with destruction, Motassem returned to his new palace of Samara...[53] To a point of honour Motassem had sacrificed a flourishing city, two hundred thousand lives, & the property of millions. The same caliph descended from his horse & dirtied his robe to relieve the distress of a decrepit old man, who with his laden ass had tumbled into a ditch. On which of these actions did he reflect with the most pleasure, when he was summoned by the angel of death?...[56] Abu Taher advanced to the gates of Bagdad with no more than 500 horse. He said to the messenger of Moctader: "Your master is at the head of 30000 soldiers:



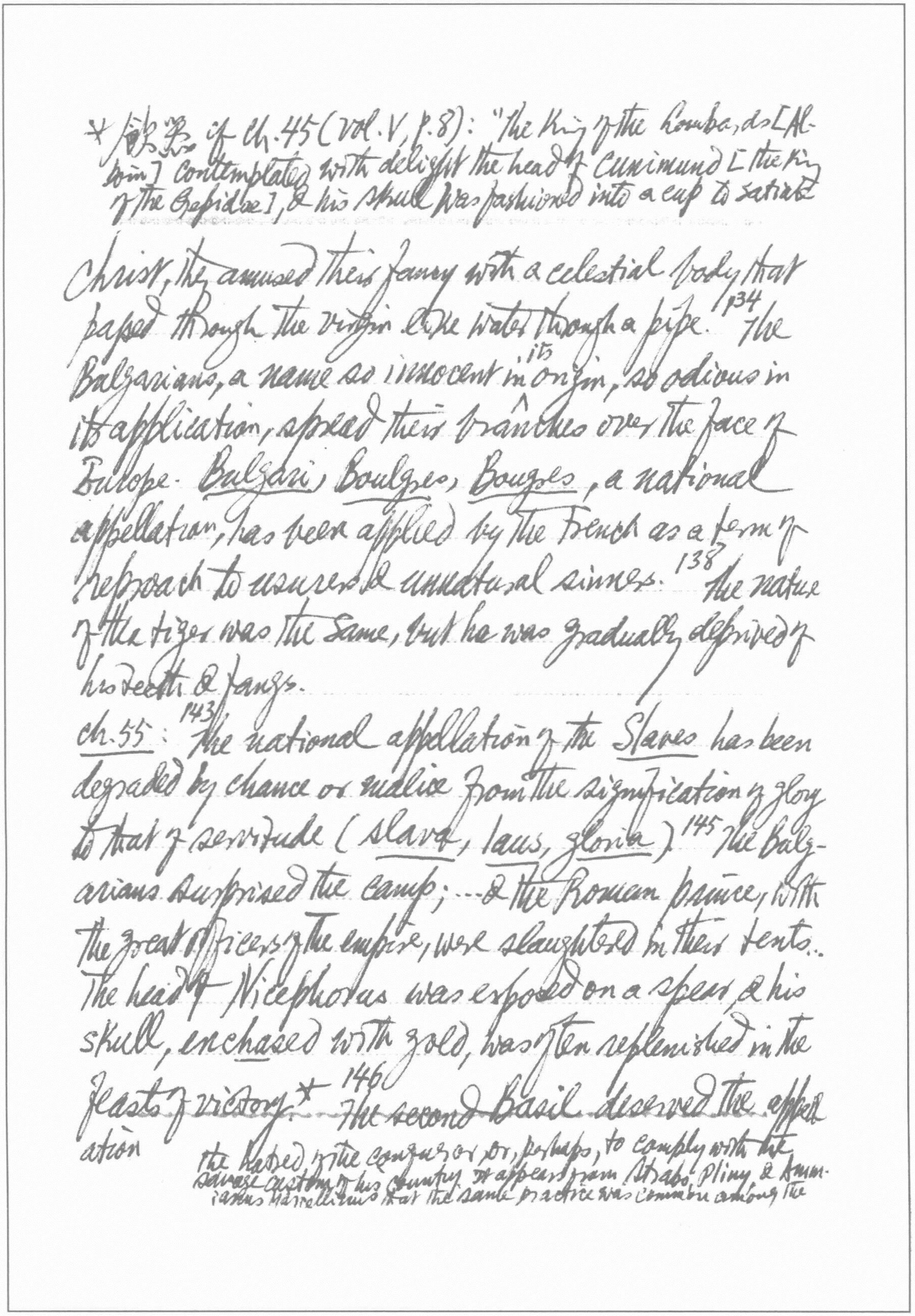
& such men as these are wanting in his host:" at the same instant, turning to three of his companions, he commanded the first to plunge a dagger in his breast, the second to leap into the Tigris, & the third[57] to cast himself headlong down a precipice. They obeyed without a murmur. "Relate," continued the imam, "what you have seen: before the evening your general shall be chained among my dogs"

Ch.53: [71] A good edition of all the Scriptores Tactici would be a task not unworthy of a scholar... But this scholar should be likewise a soldier; &, alas! Quintus Icilius is no more...![72] The talents of a commander are appropriated to those calm though rapid minds, which nature produces to decide the fate of armies & nations; ... & the battles won by lessons of tactics may be numbered with the epic poems created from the rules of criticism. [82] In all pecuniary matters, the authority of a Jew is doubtless respectable.[85] & the fanciful magnificence of the Byzantine court; a golden tree, with its leaves & branches, which sheltered a multitude of birds, warbling their artificial notes, & two lions of massy gold, & of the natural size, who looked & roared like their brethren of the forest:..[90] the mode of adoration, of falling prostrate on the ground & kissing the feet of the emperor, was borrowed by Diocletian from Persian servitude ...[92] the streets were cleansed & purified; the pavement was strewed with flowers; the most precious furniture, the gold & silver plate, & silken hangings were displayed from the windows & balconies ... the task of applause was not abandoned to the rude & spontaneous voices of the crowd. The most convenient stations were occupied by the bands ... of the circus ..[93] yet the calmer reflection of a prince would surely suggest that the same acclamations were applied to every character & every reign; &, if he had risen from a private rank, he might remember that his own voice had been the loudest & most eager in applause, at the very moment when he envied the fortune, or conspired against the life, of his predecessor.... [that] the mixture of foreign blood is the fruitful source of disorder & discord, has ever been the opinion & practice of the sage Romans; ... The glory of Mark Antony[94] was sullied by an Egyptian wife (Aeneid: VIII.688: "Sequiturque nefas! Aegyptia conjunx"); & the emperor Titus was compelled, by popular censure, to dismiss with reluctance the reluctant Berenice (Suetonius in Tito, c. 7: "Berenicem invitus invitam dimisit") Have I observed elsewhere that this Jewish beauty was at this time above 50 years of age. The judicious Racine has most discreetly suppressed both her age & her country.[97] In the Byzantine palace, the emperor was the first slave of the ceremonies which he imposed.[102] Their armour was laid aside in light chariots, which followed the march, till, on the approach of an enemy, they resumed with haste & reluctance the unusual incumbrance...![103] But neither authority nor art could frame the most important

Melincourt, Ch. 4 (Mr Sylvan Forester):

"I have had the skull [dug up from the old cemetery] polished & set in silver, you shall drink your wine out of it, today". (The Word, machine, the soldier himself... The patriarch & the bishops strenuously urged the canons of St Basil, that all who were polluted by the bloody trade of a soldier should be separated, during 3 yrs, from the communion of the faithful. These scruples of the Greeks have been compared with ... the martial creed of the Moslems which represented the Deity as the author of war....[108] The Franks were rude & unskilful in the service of cavalry; & in all perilous emergencies their warriors...[109] chose to dismount their horses & fight on foot.

Ch. 54. The Paulicians[122] agreed with their Gnostic brethren in the universal contempt for the Old Testament, the books of Moses & the prophets, which have been consecrated by the decrees of the Catholic church.[123]... Their utmost intelligence must have been employed to dissolve the connection between the Old & the New Testament... Instead of confessing the human nature & substantial sufferings of of Peacock (Simpkin, Marshall, Hamilton, Kent & Co, p. 503)

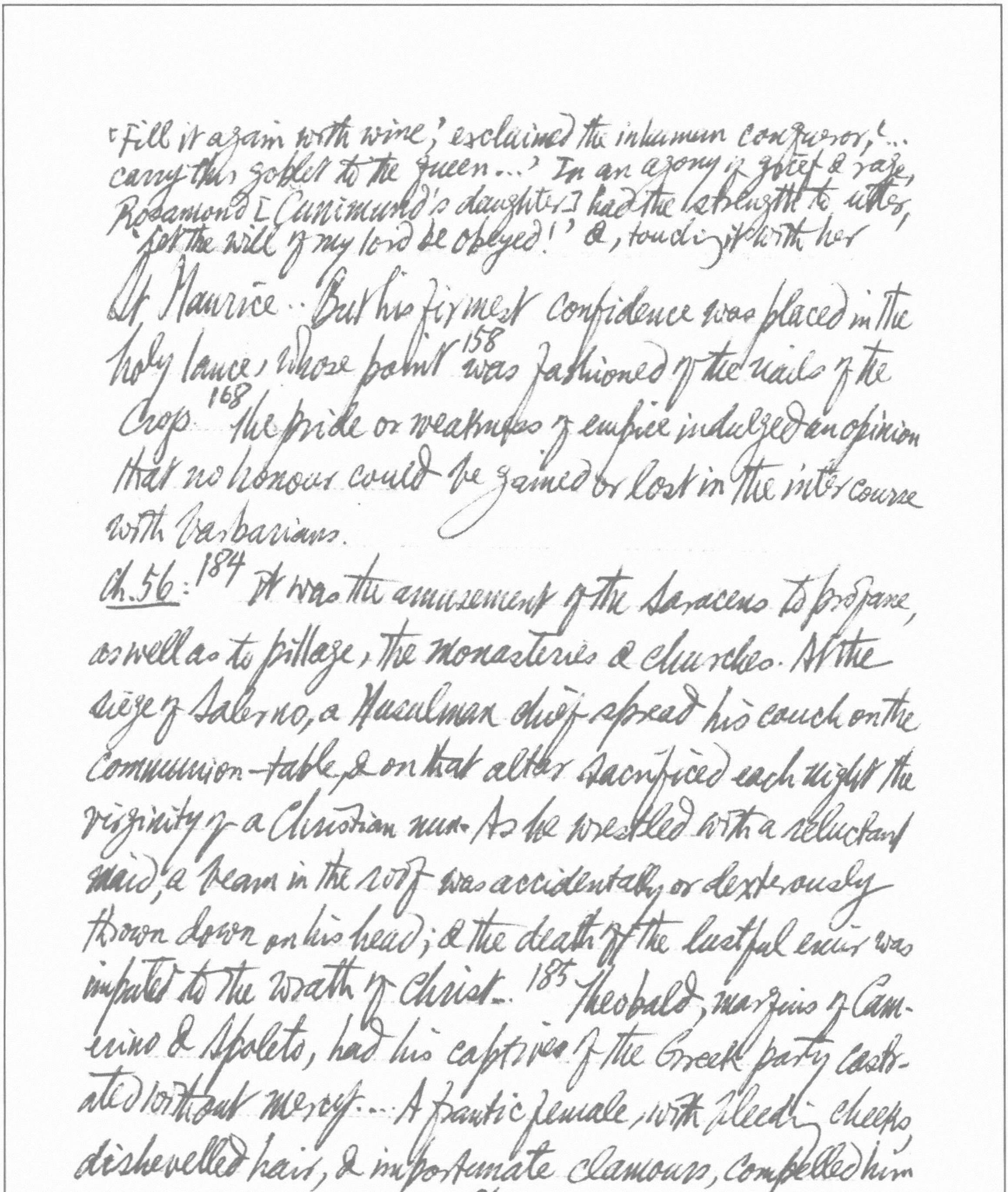


* 飲器 of Ch. 45 (Vol. V, p. 8): "The King of the Lombards [Alboin] contemplated with delight the head of Cunimund [the King of the Gepidae], & his skull was fashioned into a cup to satiate

Christ, they amused their fancy with a celestial body that passed through the virgin like water through a pipe.[134] The Bulgarians, a name so innocent in its origin, so odious in its application, spread their branches over the face of Europe. Bulgari, Boulgres, Bougres, a national appellation, has been applied by the French as a term of reproach to usurers & unnatural sinners.[138] The nature of the tiger was the same, but he was gradually deprived of his teeth & fangs.

ch. 55: [143] The national appellation of the Slaves has been degraded by chance or malice from the signification of glory to that of servitude (slava, laus, gloria)[145] The Bulgarians surprised the camp; ... & the Roman prince, with the great officers of the empire, were slaughtered in their tents.. The head of Nicephorus was exposed on a spear, & his skull, enchased with gold, was often replenished in the feasts of victory.* [146] The second Basil deserved the appellation

the hatred of the conqueror, or, perhaps, to comply with the savage custom of his country. It appears from Strabo, Pliny & Ammianus Marcellinus that the same practice was common among the of conqueror of the Bulgarians... His cruelty inflicted a cool & exquisite vengeance on 15000 captives who had been guilty of the defence of their country: they were deprived of sight; but to one of each hundred a single eye was left, that he might conduct his blind century to the presence of their King.[156] In this disastrous aera of the 9th & 10th centuries, Europe was afflicted by a triple scourge from the North, the East, & the South; the Norman, the Hungarian, & the Saracen sometimes trod the same ground of desolation, & these savage foes might have been compared by Homer to the two lions growling over the carcase of a mangled stag....[157] The resources of discipline & valour were fortified by the arts of superstition, which, on this occasion, may deserve the epithets of generous & salutary. The soldiers were purified with a fast; ---& the Christian hero [Otho the great] girded on his side the sword of Constantine, grasped the invincible spear of Charlemagne, & waved the banner of Scythians"; p.14: "...he called for the skull of Cunimund, the noblest & most precious ornament of his sideboard... the cup of victory



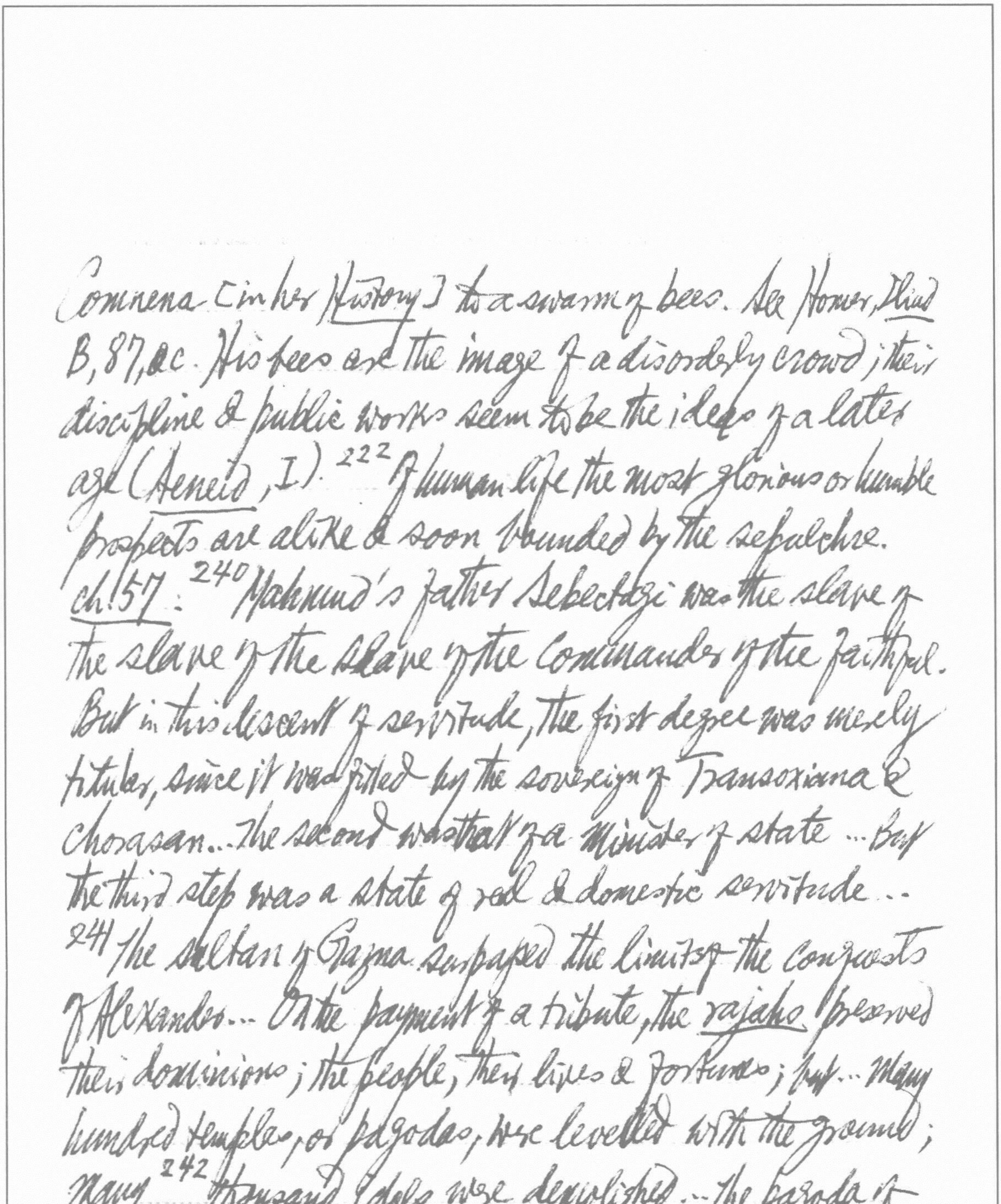
"Fill it again with wine,' exclaimed the inhuman conqueror, '... carry this goblet to the queen...' In an agony of grief & rage, Rosamond [Cunimund's daughter] had the strength to utter, 'Let the will of my lord be obeyed!' &, touching it with her

St Maurice.. But his firmest confidence was placed in the holy lance, whose point[158] was fashioned of the nails of the Cross[168] the pride or weakness of empire indulged an opinion that no honour could be gained or lost in the intercourse with barbarians.

Ch. 56:[184] It was the amusement of the Saracens to profane, as well as to pillage, the monasteries & churches. At the siege of Salerno, a Musulman chief spread his couch on the communion-table, & on that altar sacrificed each night the virginity of a Christian nun. As he wrestled with a reluctant maid, a beam in the roof was accidentally or dexterously thrown down on his head; & the death of the lustful emir was imputed to the wrath of Christ..[185] Theobald, marquis of Camerino & Spoleto, had his captives of the Greek party castrated without mercy.... A frantic female, with bleeding cheeks, dishevelled hair, & importunate clamours, compelled him to listen to her complaint.[186] "Is it thus,... that ye wage war

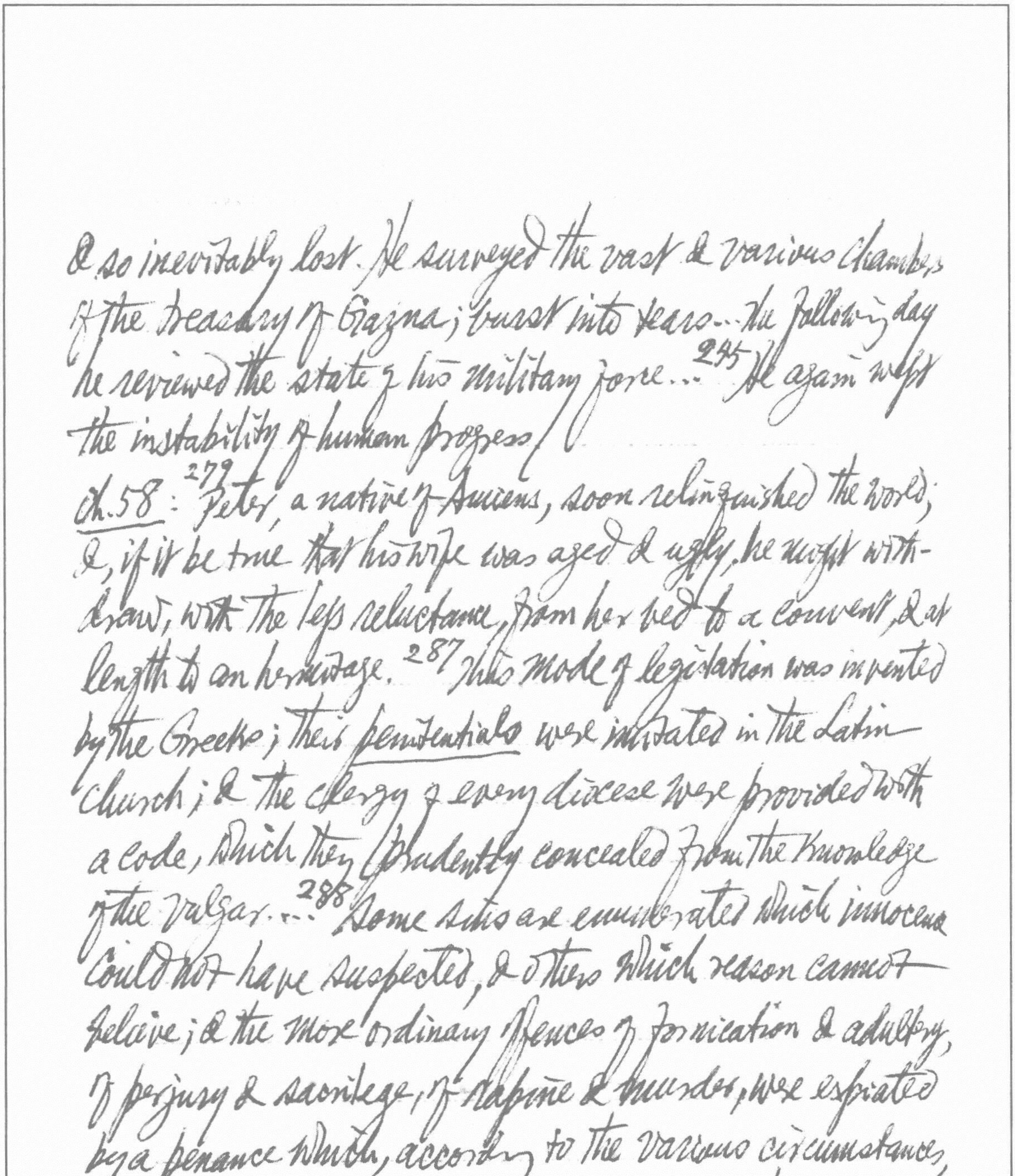
lips, pronounced a silent imprecation, that the insult should be washed away in the blood of Alboin... Helmichis, the King's arm-cup-bearer, was the secret minister of her pleasure & revenge."

against women... who have never injured ye...? And how can you attack us more directly, how can you wound us in a more vital part, than by robbing our husbands of what we most dearly cherish...?" A general laugh applauded her eloquence... Theobald asked what should be the punishment inflicted on her husband, were he again taken in arms. "Should such," she answered without hesitation, "be his guilt & misfortune, he has eyes, & a nose, & hands, & feet. These are his own, & these he may deserve to forfeit by his personal offences. But let my lord be pleased to spare what his little handmaid presumes to claim as her peculiar & lawful property."[198] Robert Guiscard grasped with a rapacious, that he might distribute with a liberal, hand.[214] In answer to the defiance of the garrison Robert insinuated that his patience was at least equal to their obstinacy.[219] Their numbers, in the language of Homer, are compared by Anna



Comnena [in her History] to a swarm of bees. See Homer, *Iliad* B, 87, &c. His bees are the image of a disorderly crowd; their discipline & public works seem to be the ideas of a later age (*Aeneid*, I). [222] Of human life the most glorious or humble prospects are alike & soon bounded by the sepulchre.

ch. 57: [240] Mahmud's father Sebectagi was the slave of the slave of the slave of the Commander of the Faithful. But in this descent of servitude, the first degree was merely titular, since it was filled by the sovereign of Transoxiana & Chorasan... the second was that of a minister of state ... but the third step was a state of real & domestic servitude... [241] The sultan of Gazna surpassed the limits of the conquests of Alexander... On the payment of a tribute, the *rajahs* preserved their dominions; the people, their lives & fortunes; but ... Many hundred temples, or pagodas, were levelled with the ground; many [242] thousand idols were demolished ... the pagoda of Sumnat... was endowed with the revenue of two thousand villages; two thousand Brahmins were consecrated to the service of the Deity, whom they washed each morning & evening in water from the distant Ganges... If the impious stranger should presume to approach their holy precincts, he would surely be overwhelmed by a blast of the divine vengeance. By this challenge the faith of Mahmud was animated to a personal trial of the strength of this Indian deity. Fifty thousand of his worshipper were pierced by the spear of the Moslems; ... the sanctuary was profaned; & the conqueror aimed a blow of his iron mace at the head of the idol. The trembling Brahmins offered ten millions sterling for his ransom... The Sultan said: "...never in the eyes of posterity shall Mahmud appear as a merchant of idols." He repeated his blows, & a treasure of pearls & rubies, concealed in the belly of the statue, explained in some degree the devout[243] prodigality of the Brahmins .....[244] Mahmud's behaviour, in the last days of his life, evinces the vanity of these possessions, so laboriously won, so dangerously held,

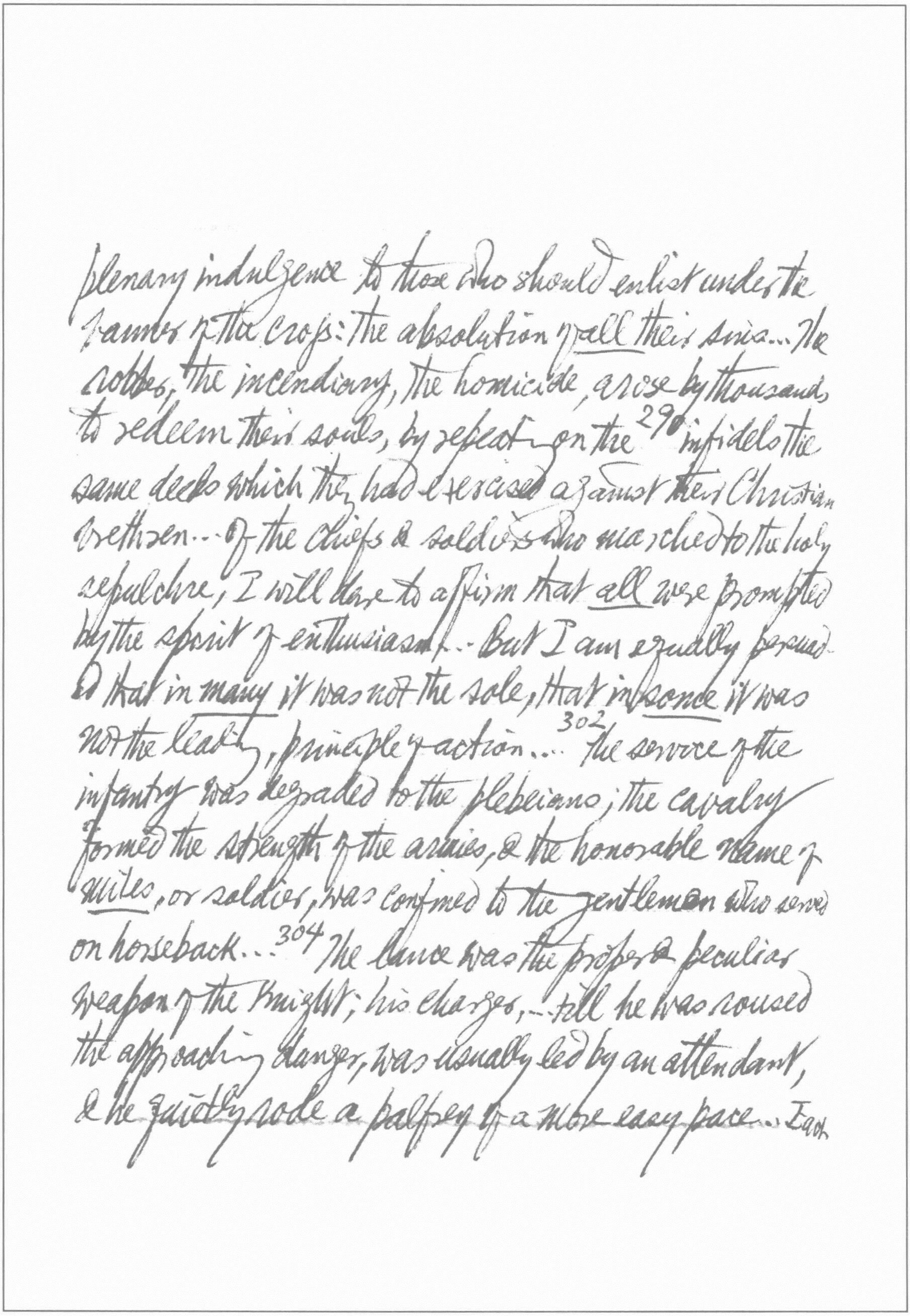


& so inevitably lost. He surveyed the vast & various chambers of the treasury of Gazna; burst into tears... the following day he reviewed the state of his military force...[245] He again wept the instability of human progress[

Ch.58: [279] Peter, a native of Amiens, soon relinquished the world; &, if it be true that his wife was aged & ugly, he might withdraw, with the less reluctance, from her bed to a convent, & at length to an hermitage.[287] This mode of legislation was invented by the Greeks; their *penitentials* were imitated in the Latin church; & the clergy of every diocese were provided with a code, which they prudently concealed from the knowledge of the vulgar...[288] Some sins are enumerated which innocence could not have suspected, & others which reason cannot believe; & the more ordinary offences of fornication & adultery, of perjury & sacrilege, of rapine & murder, were expiated by a penance which, according to the various circumstances, was prolonged from 40 days to 7 years... In those times of

*At a quarter, or even half, a rial a lash, Sancho Panza was a cheaper & possibly not a more dishonest workman.

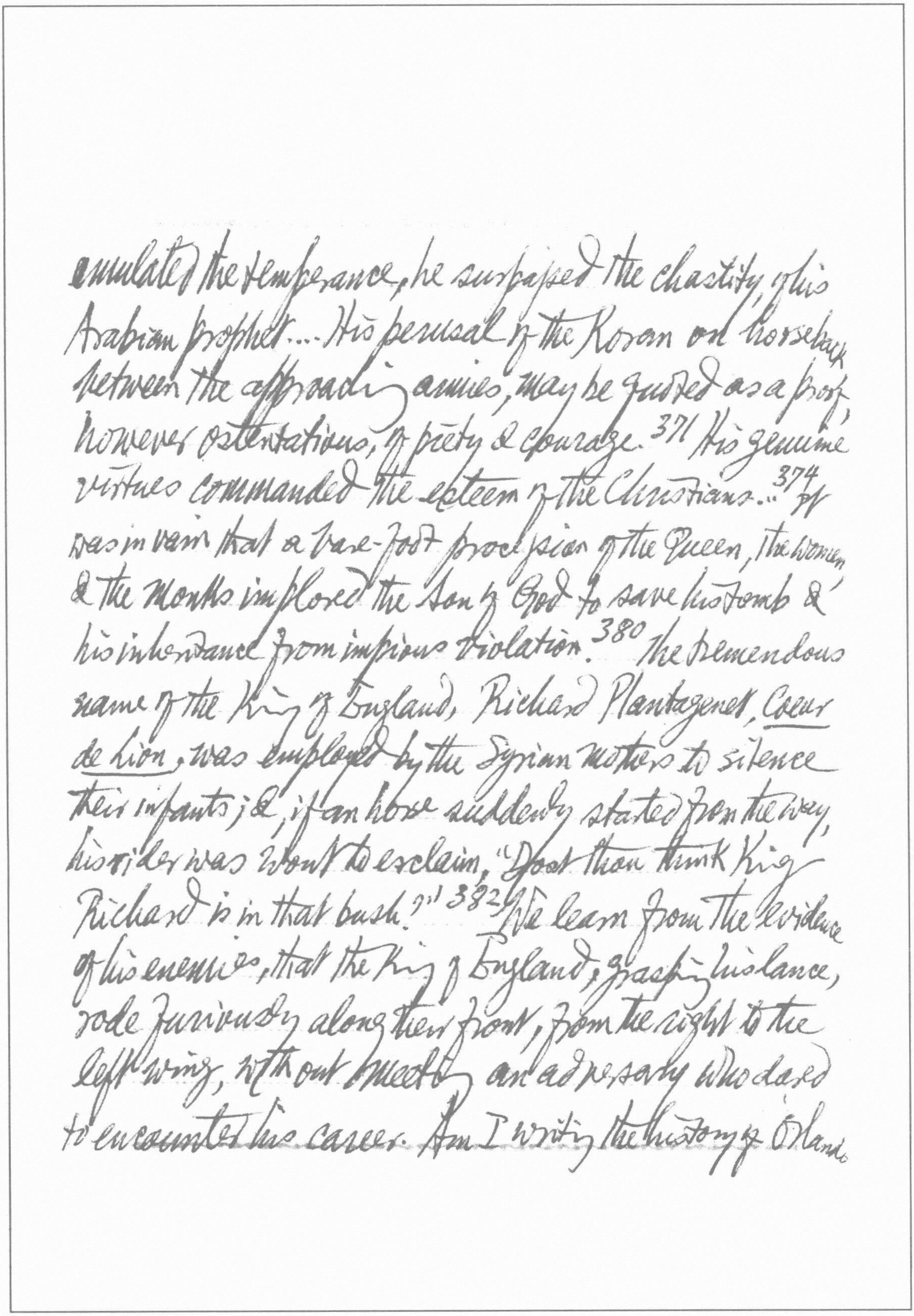
murder & vice, a modest sinner might easily incur a debt of 300 years. His insolvency was relieved by a commutation, or indulgence: a year of penance was appreciated at 26 solidi of silver for the rich; at 3 solidi for the indigent: & these alms were soon appropriated to the use of the church.[289]... It is a maxim of the civil law, that, whosoever cannot pay with his purse must pay with his body; & the practice of flagellation was adopted by the monks as a cheap, though painful, equivalent. By a fantastic arithmetic, a year of penance was taxed at 3000 lashes*; & such was the skill & patience of a famous hermit, St Dominic of the Iron Cuirass, that in 6 days he could discharge an entire century, by a whipping of 300000 stripes. ...As a vicarious sacrifice was accepted, a sturdy disciplinarian ~~could discharge an entire cent~~ might expiate on his own back the sins of his benefactors... In the Council of Clermont, Pope Urban II proclaimed a



plenary indulgence to those who should enlist under the banner of the cross: the absolution of *all* their sins... the robber, the incendiary, the homicide, arose by thousands to redeem their souls, by repeating on the [290] infidels the same deeds which they had exercised against their Christian brethren... Of the chiefs & soldiers who marched to the holy sepulchre, I will dare to affirm that *all* were prompted by the spirit of enthusiasm... But I am equally persuaded that in *many* it was not the sole, that in *some* it was not the leading, principle of action... [302] The service of the infantry was degraded to the plebeians; the cavalry formed the strength of the armies, & the honorable name of *miles*, or soldier, was confined to the gentleman who served on horseback... [304] The lance was the proper & peculiar weapon of the knight; his charger,... till he was roused the approaching danger, was usually led by an attendant, & he quietly rode a palfrey of a more easy pace... Each

*可参臘[illegible]土記

Knight was attended to the field by his faithful squire...; he was followed by his archers & men at arms, & 4 or 5 or 6 soldiers were computed as the furniture of a complete lance. 316 They consumed, with heedless prodigality, their stores of water & provisions... In the dire necessity of famine, they sometimes roasted & devoured the flesh of their infant or adult captives. Among the Turks & Saracens, the idolaters of Europe were rendered more odious by the name & reputation of cannibals. 323 The sword of Godfrey divided a Turk from the shoulder to the haunch, & one half of the infidel fell to the ground, while the other was transported by his horse to the city gate...
344-5 Trial by battle.*
Ch. 59: 348 In a style less grave than that of history, I should perhaps compare the Emperor Alexius to the jackal, who is said to follow the steps, & to devour the leavings, of the lion. 370 Water was Saladin's only drink; &, while he



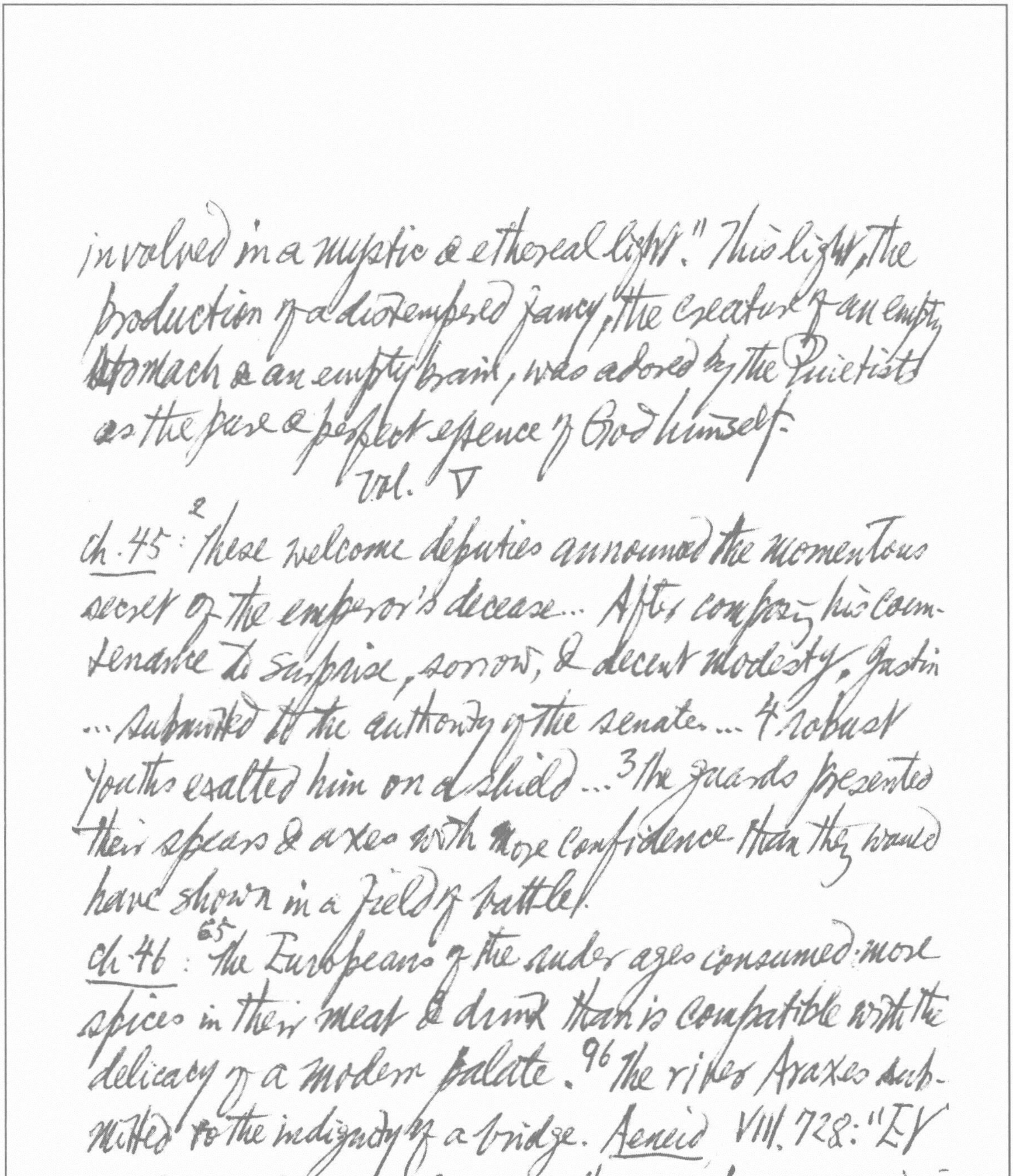
emulated the temperance, he surpassed the chastity of his Arabian prophet.... His perusal of the Koran on horseback between the approaching armies, may be quoted as a proof, however ostentatious, of piety & courage.[371] His genuine virtues commanded the esteem of the Christians...[374] It was in vain that a bare-foot procession of the Queen, the women & the Monks implored the Son of God to save his tomb & his inheritance from impious violation.[380] The tremendous name of the King of England, Richard Plantagenet, Coeur de Lion, was employed by the Syrian mothers to silence their infants; &, if an horse suddenly started from the way, his rider was wont to exclaim, "Dost thou think King Richard is in that bush?"[382] We learn from the evidence of his enemies, that the King of England, grasping his lance, rode furiously along their front, from the right to the left wing, without meeting an adversary who dared to encounter his career. Am I writing the history of Orlando or Amadis? ... the monarchs might learn to suspect that Heaven was neutral in the quarrel.

Ch. 60: ^{398}The craft or superstition of Rome has imposed on her priests & deacons the rigid obligation of celibacy; among the Greeks, it is confined to the bishops... ^{402}In the Crusade of Louis VII, the Greek clergy washed & purified the altars which had been defiled by the sacrifice of a French priest. ^{429}In the supplies & convoys the Venetians had been too sparing, or the Franks too voracious. ^{442}Noble matrons & holy nuns were polluted by the grooms & peasants of the Catholic camp ... but it is certain that the capital of the East contained a stock of venal or willing beauty, sufficient to satiate the desires of 20000 pilgrims... Every hand, according to its size & strength, might lawfully execute the sentence, & seize the forfeiture. ^{444}At the first view, it should seem... that the loss & sorrow of the Greeks is exactly balanced by the joy & advantage of the Latins. But in the miserable account of war the gain is never equivalent to the loss, the pleasure to the pain; the smiles of the Latins were transient & fallacious; the Greeks for ever wept over the ruins of their country

Ch. 61: ^{496} the epitaph of Edward Courtenay, surnamed, from his misfortunes, the blind; from his virtues, the good, Earl, inculcates ..... "What we gave, we have; / What we spent, we had; / What we left, we lost."

Ch. 62: ^{527} I shall not, I trust, be accused of superstition. but I must remark that, even in this world, the natural order of events will sometimes afford the strong appearances of moral retribution. // ^{534} the Athenians are still distinguished by the subtlety & acuteness of their understandings; but these qualities, unless ennobled by freedom & enlightened by study, will degenerate into a low & selfish cunning; & it is a proverbial saying of the country, "From the Jews of Thessalonica, the Turks of Negropont, & the Greeks of Athens, good Lord, deliver us!"

558
Ch.63: The fakirs of India & the monks of the Oriental church were alike persuaded that in the total abstraction of the faculties of the mind & body the purer spirit may ascend to the enjoyment & vision of the Deity. ... An abbot of a monastery of Athos in the 11th century: 559 "When thou art alone in the cell, shut thy door, & seat thyself in a corner; raise thy mind above all things vain & transitory; recline thy beard & chin on thy breast; turn thy eyes & thy thoughts towards the middle of thy belly, the region of the navel; & search the place of the heart, the seat of the soul. At first, all will be dark & comfortless; but, if you persevere day & night, you will feel an ineffable joy; & no sooner has the soul discovered the place of the heart than it is



involved in a mystic & ethereal light." This light, the production of a distempered fancy, the creature of an empty stomach & an empty brain, was adored by the Quietists as the pure & perfect essence of God himself.

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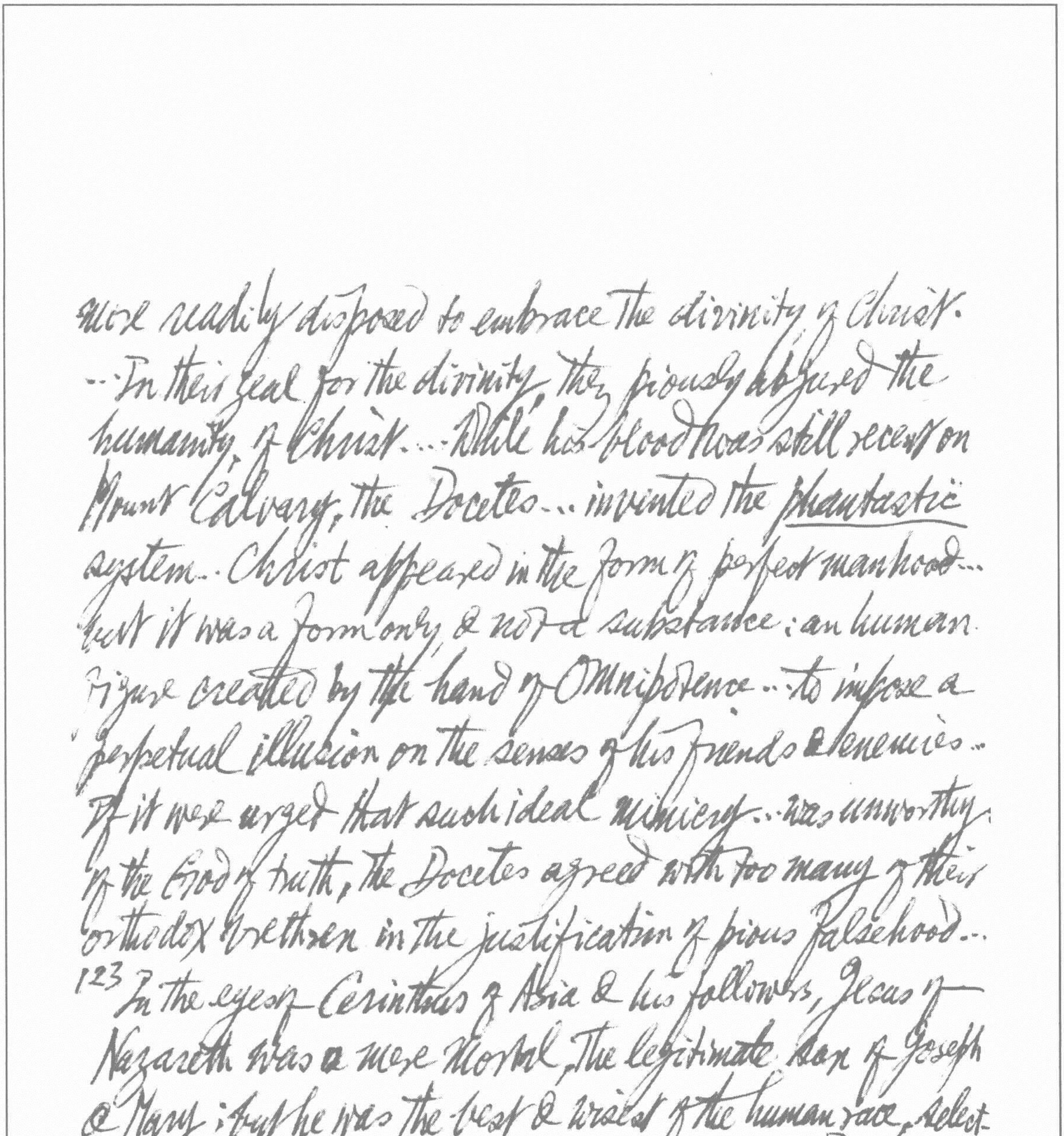
ch. 45: [2] these welcome deputies announced the momentous secret of the emperor's decease... After composing his countenance to surprise, sorrow, & decent modesty, Justin ... submitted to the authority of the senate... 4 robust youths exalted him on a shield... [3] the guards presented their spears & axes with more confidence than they would have shown in a field of battle.

ch. 46: [65] the Europeans of the ruder ages consumed more spices in their meat & drink than is compatible with the delicacy of a modern palate. [96] the river Araxes submitted to the indignity of a bridge. *Aeneid* VIII. 728: "Et pontem indignatus Araxes": the river Araxes in noisy, *123-4

rapid, vehement, &, with the melting of the snows, irresistible; the 97 strongest & most massy bridges are swept away by the current; & its indignation is attested by the ruins of many arches near the old town of Zulfa.

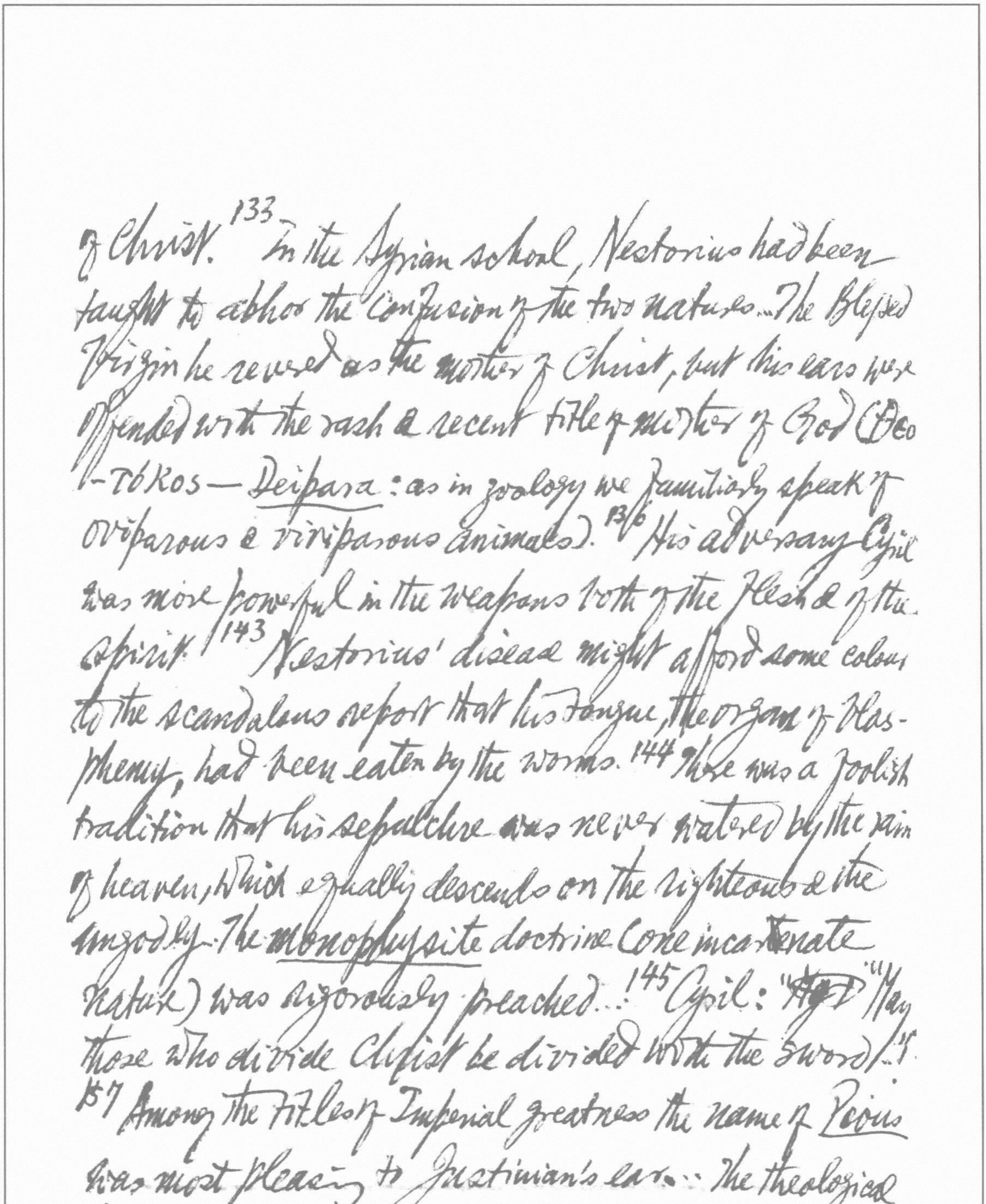
Ch. 47: 116 The familiar companions of Jesus conversed with their friend & countryman, who... appeared of the same species with themselves... the divinity of Christ is rarely mentioned by himself or his apostles... He lived & died for the service of mankind; but the life & death of Socrates had likewise been devoted to the cause of religion & justice.* 118 Providence was justified by a supposition [Metempsychosis] that the souls were confined in their earthly prisons to expiate the stains which they had contracted in a former state... Some of the Rabbis attribute one & the same soul to the persons of Adam, David, & the Messiah... 119 The strangers of Rome or Asia, who never beheld the manhood, were the



more readily disposed to embrace the divinity of Christ. -- In their zeal for the divinity they proudly abjured the humanity of Christ.... While his blood was still recent on Mount Calvary, the Docetes... invented the phantastic system.. Christ appeared in the form of perfect manhood... but it was a form only & not a substance: an human figure created by the hand of Omnipotence.. to impose a perpetual illusion on the senses of his friends & enemies.. If it were urged that such ideal mimicry.. was unworthy of the God of truth, the Docetes agreed with too many of their orthodox brethren in the justification of pious falsehood...

123 In the eyes of Cerinthus of Asia & his followers, Jesus of Nazareth was a mere mortal, the legitimate son of Joseph & Mary; but he was the best & wisest of the human race, selected as the worthy instrument [of the true Deity]. When he was baptized in the Jordan, the Christ.. the Son of God himself, descended on Jesus... to inhabit his mind.. When the Messiah

was delivered into the hands of the Jews, the Christ, an immortal & impassible being, forsook his earthly tabernacle, flew back to the pleroma..., & left the solitary Jesus to suffer, to complain, & to expire... The heretics abused the passionate exclamation of "My God, my God, why hast thou forsaken me?" Rousseau, who has drawn an eloquent but indecent parallel between Christ[124] & Socrates, forgets that not a word of impatience or despair escaped from the mouth of the dying philosopher. ... The faith of the Catholics trembled on the edge of a precipice where it was impossible to recede, dangerous to stand, dreadful to fall![126] The unity of the two natures was the prevailing doctrine of the church... It was confessed that the mode of their coexistence could neither be represented by our ideas nor expressed by our language. Yet a secret & incurable discord was cherished between those who were most apprehensive of confounding, & those who were most fearful of separating, the divinity & the humanity



of Christ.[133] In the Syrian school, Nestorius had been taught to abhor the confusion of the two natures... The Blessed Virgin he revered as the mother of Christ, but his ears were offended with the rash & recent title of mother of God (Theo-tokos — Deipara: as in zoology we familiarly speak of oviparous & viviparous animals).[136] His adversary Cyril was more powerful in the weapons both of the flesh & of the spirit.[143] Nestorius' disease might afford some colour to the scandalous report that his tongue, the organ of blasphemy, had been eaten by the worms.[144] There was a foolish tradition that his sepulchre was never watered by the rain of heaven, which equally descends on the righteous & the ungodly. The Monophysite doctrine (one incarnate nature) was rigorously preached...![145] Cyril: "[illegible]" "May those who divide Christ be divided with the sword!..."

157 Among the titles of Imperial greatness the name of Pious was most pleasing to Justinian's ear... The theological professors

must inwardly deride the diligence of a stranger, who cultivated their part & neglected his own....158 When the prince descends to the narrow & peevish character of a disputant, he is easily provoked to supply the defect of argument by the plenitude of power....161 He piously laboured to establish with fire & sword the unity of the Christian Faith.

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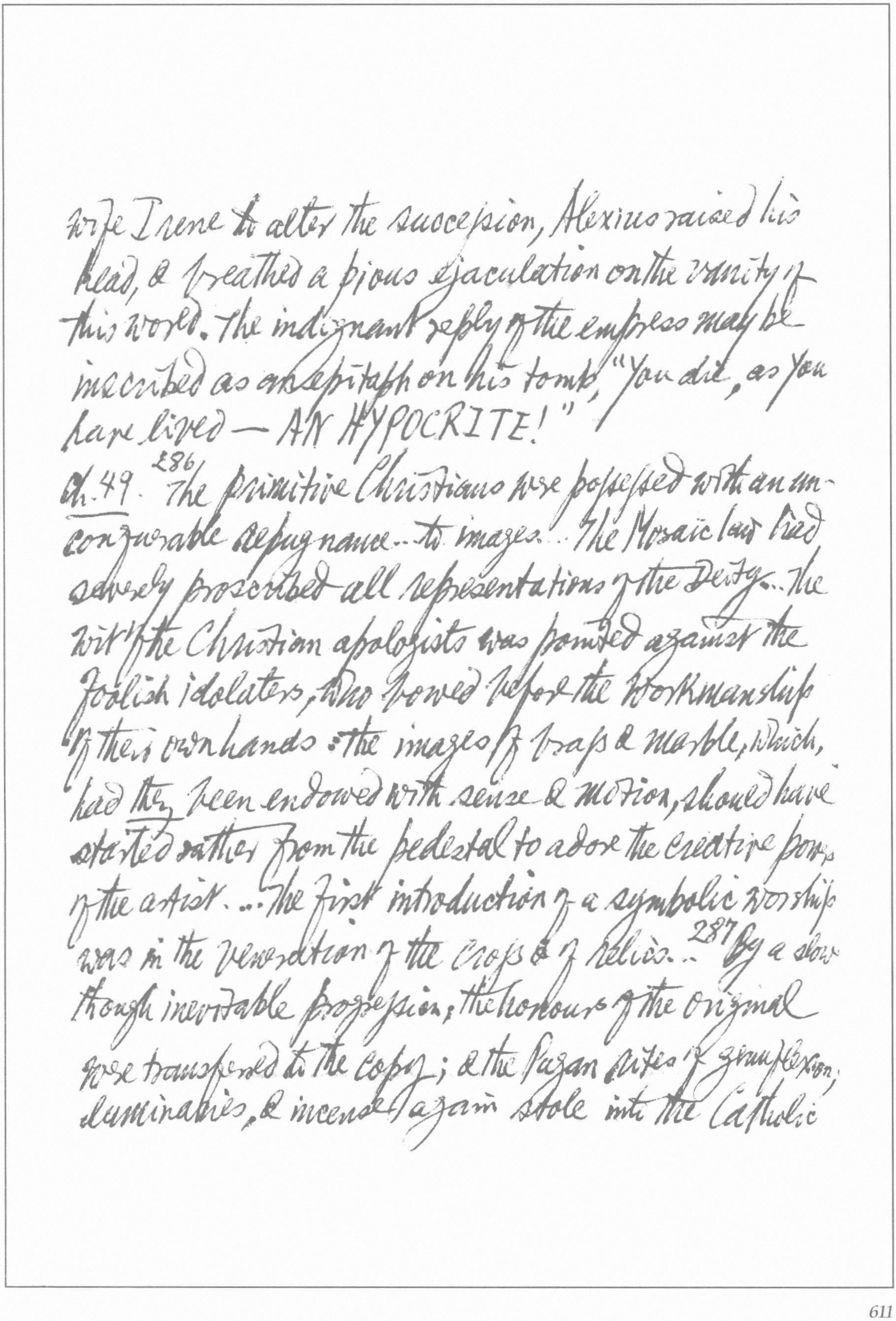
Ch. 48 Leo VI the Philosopher. But the reputation of his philosophy & religion was overthrown by a domestic vice, the repetition of his nuptials.. Marriage was allowed as a necessary means for the propagation of mankind; after the death of either party, the survivor might satisfy, by a *second* union, the weakness or the strength of the flesh; but a *third* marriage was censured as a state of legal fornication; & a *fourth* was a sin or scandal as yet unknown to the Christians of the East.265 In his last hours, when he was pressed by his



wife Irene to alter the succession, Alexius raised his head, & breathed a pious ejaculation on the vanity of this world. The indignant reply of the empress may be inscribed as an epitaph on his tomb, "You die, as you have lived — AN HYPOCRITE!"

Ch. 49. [286] The primitive Christians were possessed with an unconquerable repugnance... to images... The Mosaic law had severely proscribed all representations of the Deity... The wit of the Christian apologists was pointed against the foolish idolaters, who bowed before the workmanship of their own hands: the images of brass & marble, which, had they been endowed with sense & motion, should have started rather from the pedestal to adore the creative powers of the artist. ... The first introduction of a symbolic worship was in the veneration of the cross & of relics.. [287] By a slow though inevitable progression, the honours of the original were transferred to the copy; & the Pagan rites of genuflexion, luminaries, & incense again stole into the Catholic

8) Gray, Correspondence, ed. P. Toynbee & L. Whibley, I, p.147, St Veronica's handkerchief;

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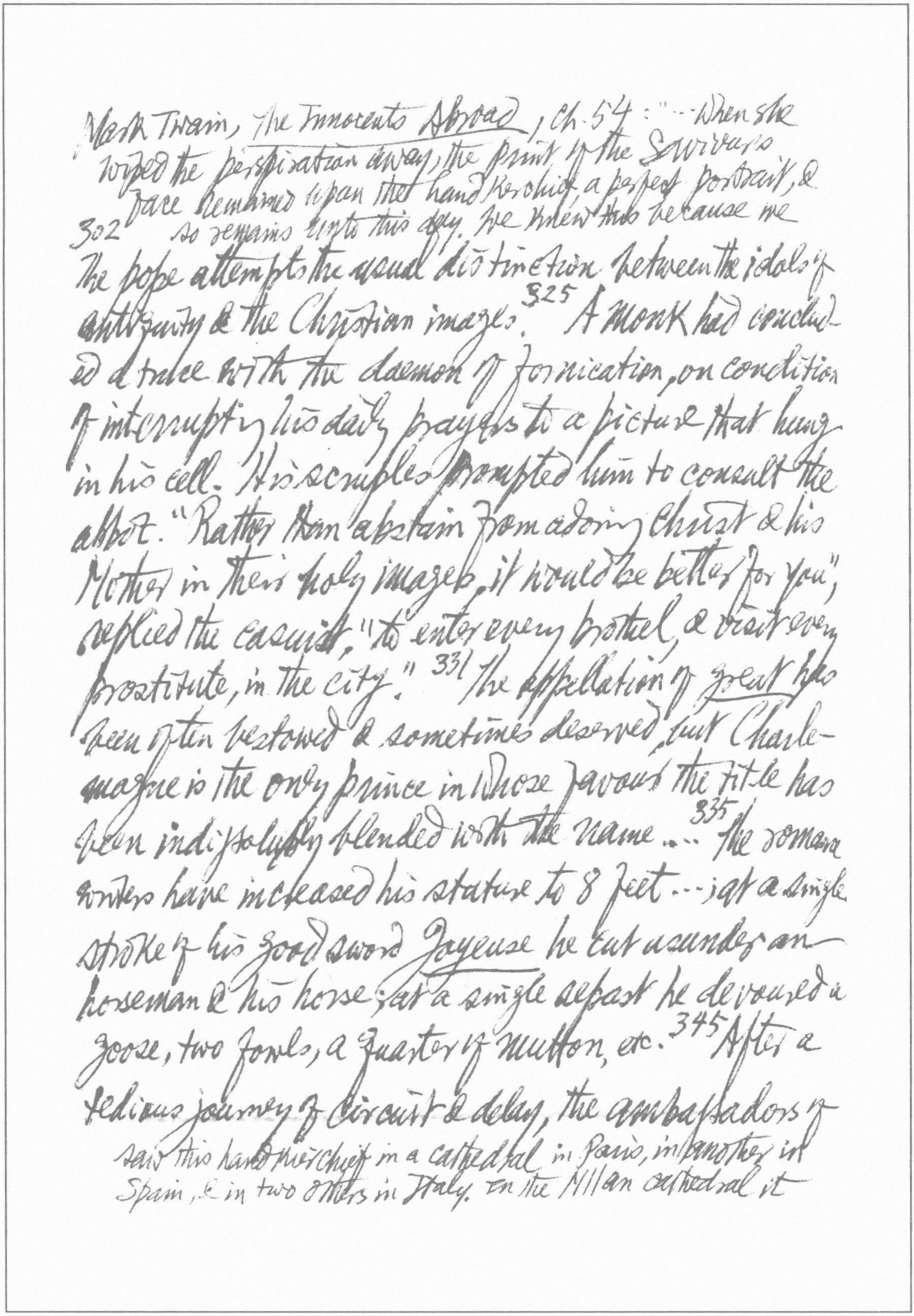
288 Church. the bolder forms of sculpture ... which peopled the temples of antiquity, were offensive to the ... conscience of the Christian Greeks; & a smooth surface of colours has ever been esteemed a more decent & harmless mode of imitation. The merit & effect of a copy depends on its resemblance with the original; but the primitive Christians were ignorant of the genuine features of the Son of God, his mother, & his apostles; ... & the fancy of the Christian artists could only be guided by the clandestine imitation of some heathen model. 289 [A Syrian legend gives the correspondence between Christ & Abgarus & preserves the picture of Christ — the perfect impression of his face on a linen with which Christ gratified the faith of the royal stranger]. 299 In ecclesiastical rank & jurisdiction, the patriarch of Constantinople & the Pope of Rome were nearly equal. But the Greek prelate was a domestic slave under the eye of his master.



Mark Twain, *The Innocents Abroad*, Ch. 54: "...When she wiped the perspiration away, the print of the Saviour's face remained upon the handkerchief, a perfect portrait, & so remains unto this day. We knew this because we

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The pope attempts the usual distinction between the idols of antiquity & the Christian images.[325] A monk had concluded a truce with the daemon of fornication, on condition of interrupting his daily prayers to a picture that hung in his cell. His scruples prompted him to consult the abbot. "Rather than abstain from adoring Christ & his Mother in their holy images, it would be better for you," replied the casuist, "to enter every brothel, & visit every prostitute, in the city."[331] The appellation of *great* has been often bestowed & sometimes deserved, but Charlemagne is the only prince in whose favour the title has been indissolubly blended with the name....[335] The romance writers have increased his stature to 8 feet...; at a single stroke of his good sword *Joyeuse* he cut asunder an horseman & his horse; at a single repast he devoured a goose, two fowls, a quarter of mutton, etc.[345] After a tedious journey of circuit & delay, the ambassadors of

saw this handkerchief in a cathedral in Paris, in another in Spain, & in two others in Italy. In the Milan cathedral it costs five francs to see it, & at St Peter's, at Rome, it is almost impossible to see it at any price. No tradition is so amply verified as this of St Veronica & her handkerchief"" (Armant, N. 4, p. 388).

emperor Nicephorus found Charlemagne in his camp, on the banks of the river Sala... the Greeks were successively led through 4 halls of audience; in the first, they were ready to fall prostrate before a splendid personage in a chair of state, till he informed them that he was only a servant, the constable, or master of the horse, of the emperor. The same mistake & the same answer were repeated in the apartments of the count palatine, the steward, & the chamberlain; & their impatience was gradually heightened, till the doors of the presence-chamber were thrown open, & they beheld the genuine monarch, on his throne...)

Ch. 50: 369 Arabia... is the genuine & original country of the horse.... 370 Alive or dead, almost every part of the camel is serviceable to man: her milk is plentiful & nutritious; the young & tender flesh has the taste of veal; a valuable salt is extracted from the urine; the dung supplies the deficiency of fuel;

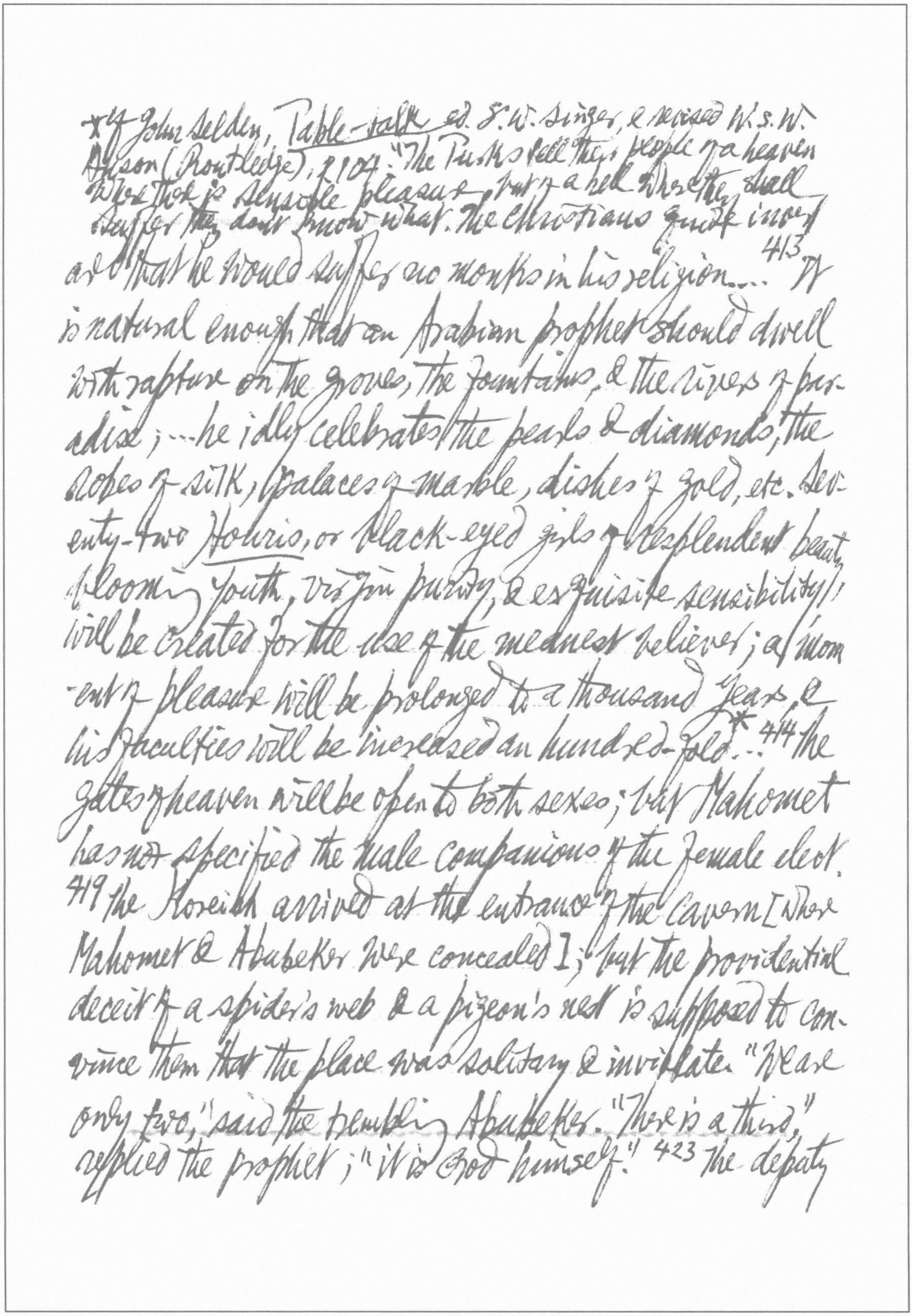
& the long hair, which falls each year & is renewed, is coarsely manufactured into the garments & the tents of the Bedoweens.[378] If a Bedoween discovers from afar a solitary traveller, he rides furiously against him, crying with a loud voice,[379] "Undress thyself, thy aunt (my wife) is without a garment." A ready submission entitles him to mercy.[391] In the story of the Hebrew patriarchs, the Arabs were pleased to discover the fathers of their nation. They applauded the birth & promises of Ismael; revered the faith & virtue of Abraham.[393] Mahomet's best beloved Abdallah was the most beautiful & modest of the Arabian youth; & in the first night, when he consummated his marriage with Amina, 200 virgins are said to have expired of jealousy & despair... In his 25th yr., Mahomet entered into the service of Cadijah, a rich & noble widow,[394] who soon rewarded his fidelity with the gift of her hand & fortune.... In the 40th yr, he assumed the title of a prophet, & proclaimed the religion of the Koran... 397 the faith... under the name of Islam, ... is compounded of an eternal truth, & a necessary fiction, That there is only one God, & that Mahomet is the apostle of God:... 398 the Christians of the 7th century had insensibly relapsed into a semblance of paganism... the throne of the Almighty was darkened by a cloud of martyrs, & saints, & angels... The mysteries of the Trinity & Incarnation appear to contradict the principle of the divine unity. In their obvious sense they introduce 3 equal deities... 400 the chain of inspiration was prolonged from the fall of Adam to the promulgation of the Koran. During that period, some rays of prophetic light had been imparted to one hundred & twenty four thousand of the elect... The authority & station of Adam, Noah, Abraham, Moses, Christ, & Mahomet rise in just gradation above each other; but whosoever rejects any one of

* Cf Voltaire, Sottisier: "La religion juive, mère du christianisme, grand'mère du mahométisme, battue par son fils et son petit fils" (Oeuv. comp., ed. L. Moland, XXXII, p. 552).

the prophets is numbered with the infidels....[401] The miraculous story of Moses is consecrated & embellished in the Koran; & the captive Jews enjoy the secret revenge of imposing their own belief on the nations whose recent creeds they deride. For the author of Christianity, the Mahometans are taught by the prophet to entertain a high & mysterious reverence. "Verily, Christ Jesus, the Son of Mary, is the apostle of God."... The Latin church has not disdained to borrow from the Koran the immaculate conception of his virgin mother. Yet Jesus was a mere mortal. The Jews, who reject him as a prophet, & the Christians, who adore him as the Son of God, are both condemned!*[402] Mahomet...is the greatest & the last of the apostles of God...[403] The substance of the Koran is uncreated & eternal, subsisting in the essence of the Deity.. A paper copy in a volume of silk & gems was brought down to the lowest heaven by the angel Gabriel ... who successively revealed the chapters & verses to the Arabian prophet.

Cf Journal d'un Poète (Vigny: Oeuv. comp., Pléiade II pp. 896)

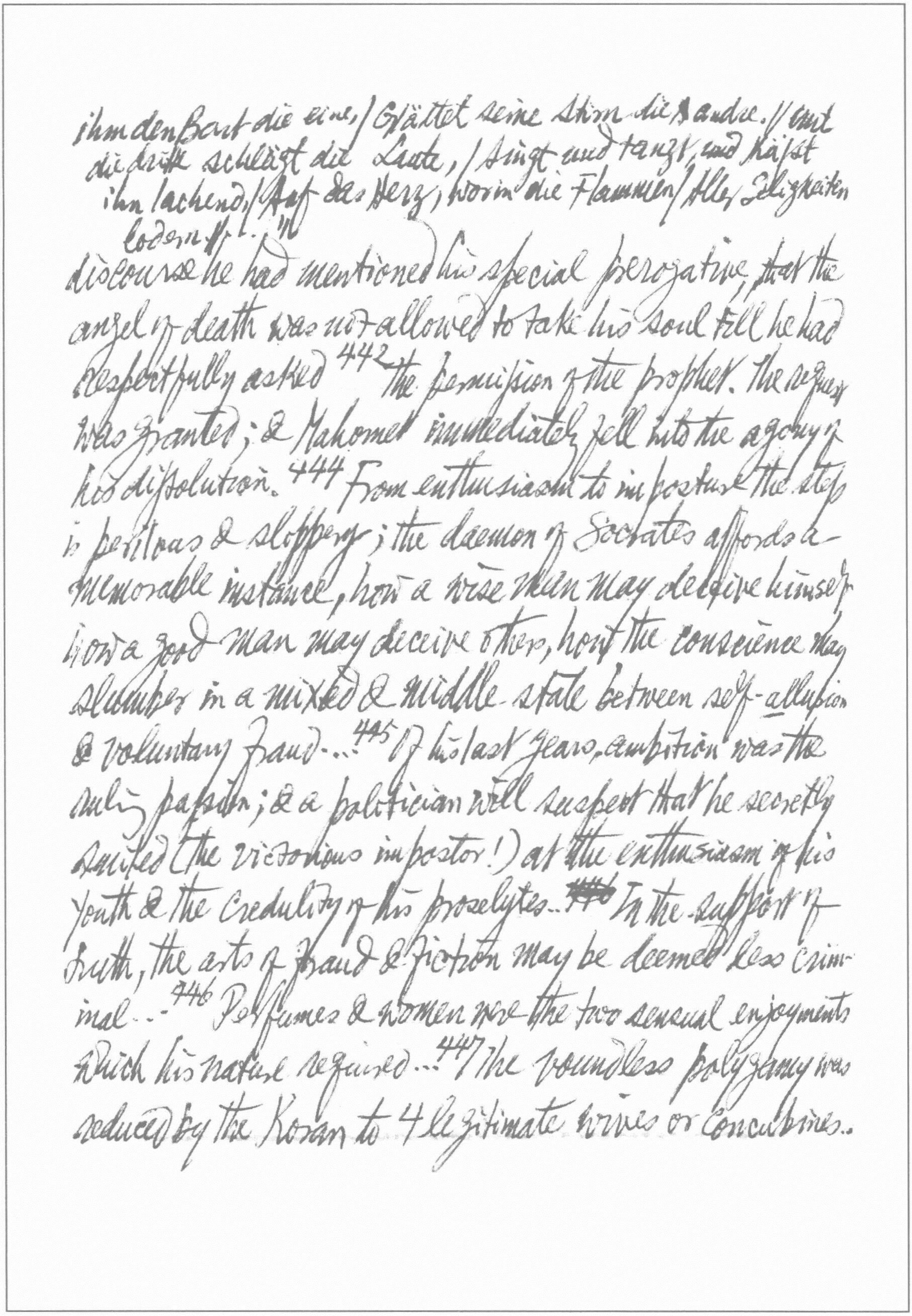
...the fragments of the Koran were produced at the discretion of Mahomet; each revelation is suited to the emergencies of his policy or passion... Two years after his death, the sacred volume was collected & published by his successor Abubeker... 404 the loftiest strains must yield to the sublime simplicity of the book of Job, composed in a remote age, in the same country, & in the same language. If the composition of the Koran exceeded the faculties of a man, to what superior intelligence should we ascribe the Iliad of Homer or the Philippics of Demosthenes? 407 Prayer, fasting & alms are the religious duties of a Musulman; & he is encouraged to hope that prayer will carry him half-way to God, fasting will bring him to the door of his palace, & alms will gain him admittance. 409 the voluntary penance of the ascetics was odious to a prophet who censured in his companions a rash vow of abstaining from flesh, & women, & sleep; & firmly decl-



*414 John Selden, *Table-talk* ed. S. W. Singer, & revised W. S. W. Anson (Routledge), p 104: "The Turks tell their people of a heaven where there is sensible pleasure, but of a hell where they shall suffer they don't know what. The Christians quite invert

ard that he would suffer no monks in his religion.... 413 It is natural enough that an Arabian prophet should dwell with rapture on the groves, the fountains, & the rivers of paradise; ...he idly celebrates the pearls & diamonds, the robes of silk, palaces of marble, dishes of gold, etc. Seventy-two *Houris*, or black-eyed girls of resplendent beauty, blooming youth, virgin purity, & exquisite sensibility, will be created for the use of the meanest believer; a moment of pleasure will be prolonged to a thousand years, & his faculties will be increased an hundred-fold.*... 414 the gates of heaven will be open to both sexes; but Mahomet has not specified the male companions of the female elect. 419 the Koreish arrived at the entrance of the cavern [where Mahomet & Abubeker were concealed]; but the providential deceit of a spider's web & a pigeon's nest is supposed to convince them that the place was solitary & inviolate. "We are only two," said the trembling Abubeker. "There is a third," replied the prophet; "it is God himself." 423 the deputy

this order: they tell us of a hell where we shall feel sensible
pain, but of a heaven we shall enjoy we can't tell what."
Heine: ~~Ali~~ "Ali Bei": "Ali Bei, der ~~Held~~ Held des Glaubens, /
Liegt beglückt in Mädchenarmen. / Vorgeschmack des
of Mecca was astonished by the attention of the faithful to the
words & looks of the prophet, by the eagerness with which
they collected his spittle, an hair that dropped on the ground,
the refuse-water of his lustrations... The prophet assumed, in
his new revelations, a fiercer & more sanguinary tone,
which proves that his former moderation was the effect
of weakness...425 From all sides the roving Arabs were
allured to the standard of religion & plunder... "The
sword," says Mahomet, "is the key of heaven & hell: a drop
of blood shed in the cause of God, a night spent in arms,
is more avail than two months of fasting or prayer..."
439 The Moslems... alleged the intolerable heat of the summer.
"Hell is much hotter," said the indignant prophet... Ten
men rode by turns on the same camel; ~~&~~ they were reduced
to the shameful necessity of drinking the water from the belly
of that useful animal! 440 The epilepsy, or falling-sickness,
of Mahomet, is asserted of the Greeks... 441 In a familiar
Paradieses / Gönnt ihm Allah schon auf Erden. // Odalisken
Schön wie Houris, / Und geschmeidig wie Gazellen — / Kräuselt



ihm den Bart die eine, / Glättet seine Stirn die andre. // Und
die dritte schlägt die Laute, / Singt und tanzt, und küßt
ihn lachend, / Auf das Herz, worin die Flammen / Aller Seligkeiten
lodern //
discourse he had mentioned his special perogative, that the
angel of death was not allowed to take his soul till he had
respectfully asked [442] the permission of the prophet. the request
was granted; & Mahomet immediately fell into the agony of
his dissolution. [444] From enthusiasm to imposture the step
is perilous & slippery; the daemon of Socrates affords a
memorable instance, how a wise man may deceive himself,
how a good man may deceive others, how the conscience may
slumber in a mixed & middle state between self-allusion
& voluntary fraud... [445] Of his last years, ambition was the
ruling passion; & a politician will suspect that he secretly
smiled (the victorious impostor!) at the enthusiasm of his
youth & the credulity of his proselytes... In the support of
truth, the arts of fraud & fiction may be deemed less crim-
inal... [446] Perfumes & women were the two sensual enjoyments
which his nature required... [447] the boundless polygamy was
reduced by the Koran to 4 legitimate wives or Concubines..

But in his private conduct Mahomet indulged the appetites of a man & abused the claims of a prophet. A special revelation dispensed him from the laws which he had imposed on his nation; the female sex, without reserve, was abandoned to his desires; & this singular prerogative excited the envy, rather than the scandal, the veneration, rather than the envy, of the devout Musulmans. If we remember the 700 wives & 300 concubines of the wise Solomon, we shall applaud the modesty of the Arabian, who espoused no more than 17 or 15 wives... They were all widows, excepting only Ayesha, the daughter of Abubeker. She was doubtless a virgin, since Mahomet consummated his nuptials when she was only 9... Her behaviour had been ambiguous & indiscreet; in a nocturnal march, she was accidentally left behind; & in the morning Ayesha returned to the camp with a man. The temper of Mahomet was inclined to jealousy; but a

* The Caliph Omar decided that all the 4 witnesses must have actually seen stylum in pyxide. of 續新齊諧 3十

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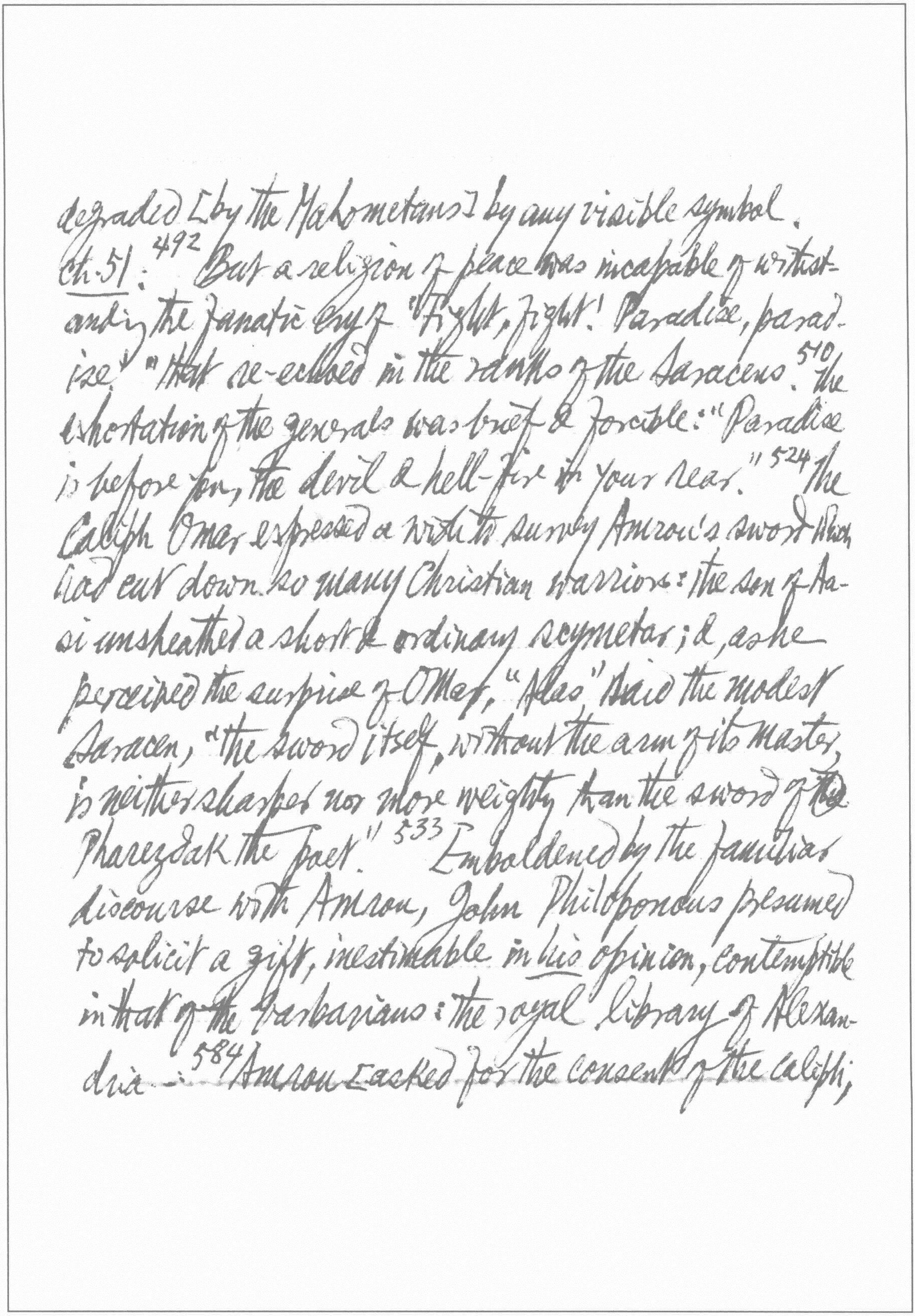
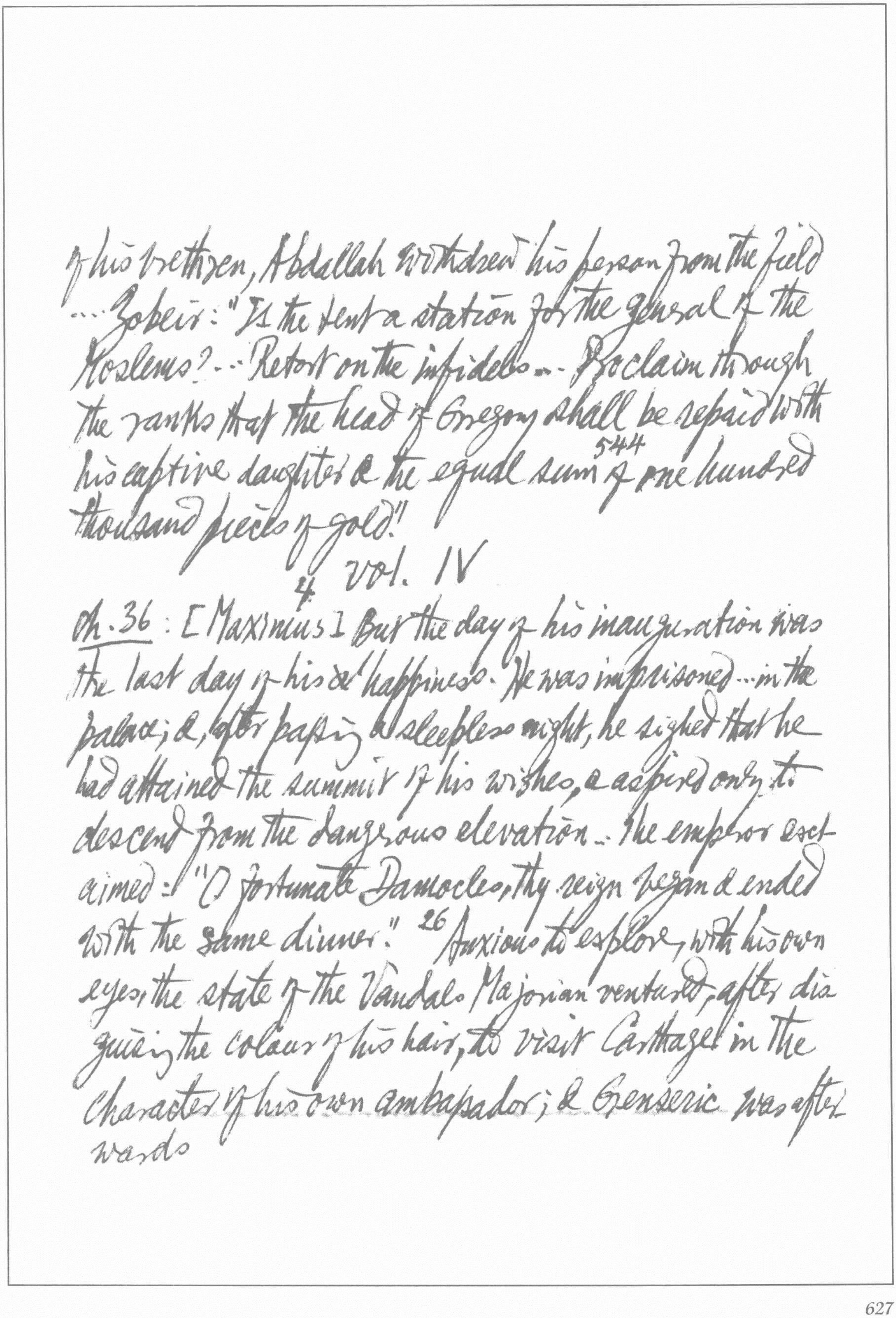
a divine revelation assured him of her innocence; he chastised her accusers & published a law of domestic peace that no woman should be condemned unless 4 male witnesses had seen her in the act of ~~de~~ adultery*... At the house of Zeid his freedman & adopted son, he beheld, in a loose undress, the beauty of Zeineb [Zeid's wife], & burst forth into an ejaculation of devotion & desire. The servile or grateful freedman understood the hint... But as the filial relation had excited some doubt & scandal, the angel Gabriel descended from heaven to ratify the deed, to annul the adoption, & gently reprove the apostle for distrusting the indulgence of his God. One of his wives, Hafsa, surprised him on her own bed in the embraces of his Egyptian captive Mary; she promised secrecy & forgiveness; he swore that he would renounce the possession of Mary. Both parties forgot their engagements; & Gabriel again descended with a chapter of the Koran, to absolve him from his oath, & to exhort him freely to enjoy his captives.— He threatened his 11 wives with a sentence of divorce both in this world & in the next: a dreadful sentence, since those who had ascended the bed of the prophet were for ever excluded from the ~~hope~~ hope of a second marriage... 449 ⌐ Supposed to unite the manly virtue of 30 of the children of Adam, — the apostle might rival the 13th labour of the Grecian Hercules... During the 24 years of his marriage to Cadijah, he abstained from the right of polygamy... After her death he placed her in the rank of the 4 perfect women, with the sister of Moses, the mother of Jesus, & Fatima the best beloved of his daughters. "Was she not old?" said Ayesha, with the insolence of a blooming beauty; "has not God given you a better in her place?" "No, by God," said Mahomet, "there never can be a better! She believed in me, when men despised me; she relieved my wants, when I was poor & persecuted by the world." 467 The intellectual image of the Deity has never been



degraded [by the Mahometans] by any visible symbol.
Ch. 51: [492] But a religion of peace was incapable of withstanding the fanatic cry of "Fight, fight! Paradise, paradise!" that re-echoed in the ranks of the Saracens. [510] The exhortation of the generals was brief & forcible: "Paradise is before you, the devil & hell-fire in your rear." [524] The Caliph Omar expressed a wish to survey Amrou's sword which had cut down so many Christian warriors: the son of Aasi unsheathed a short & ordinary scymetar; & as he perceived the surprise of Omar, "Alas" said the modest Saracen, "the sword itself, without the arm of its master, is neither sharper nor more weighty than the sword of Pharezdak the poet." [533] Emboldened by the familiar discourse with Amrou, John Philoponous presumed to solicit a gift, inestimable in his opinion, contemptible in that of the barbarians: the royal library of Alexandria ... [584] Amrou [asked for the consent of the caliph;

and Omar's answer was well-known]: "If these writings of the Greeks agree with the book of God, they are useless & need not be preserved; if they disagree, they are pernicious & ought to be destroyed." The sentence was executed with blind obedience; the volumes of paper or parchment were distributed to the 4000 baths of the city; .. & ... 6 months were barely sufficient for the consumption of this precious fuel... "For my own part, I am strongly tempted to deny both the fact & the consequences... 535 If the ponderous mass of Arian & Monophysite controversy were indeed consumed in the public baths, a philosopher may allow, with a smile, that it was ultimately devoted to the benefit of mankind. 543 The daughter of Gregory, praefect of Tripoli, is a maid of incomparable beauty & spirit. ... Her hand, with an hundred thousand pieces of gold, was offered for the head of the Arabian general. At the pressing solicitation



of his brethren, Abdallah withdrew his person from the field
.... Zobeir: "Is the tent a station for the general of the
Moslems? ... Retort on the infidels ... Proclaim through
the ranks that the head of Gregory shall be repaid with
his captive daughter & the equal sum[544] of one hundred
thousand pieces of gold."

4 vol. IV

ch. 36: [Maximus] But the day of his inauguration was
the last day of his &' happiness. He was imprisoned ... in the
palace; &, after passing a sleepless night, he sighed that he
had attained the summit of his wishes, & aspired only to
descend from the dangerous elevation ... The emperor excl-
aimed: "O fortunate Damocles, thy reign began & ended
with the same dinner." [26] Anxious to explore, with his own
eyes, the state of the Vandals Majorian ventured, after dis-
guising the colour of his hair, to visit Carthage in the
character of his own ambassador; & Genseric was after-
wards

mortified by the discovery that he had entertained & dismissed the emperor of the Romans. Such an anecdote may be rejected as an improbable fiction; but it is a fiction which would not have been imagined, unless in the life of a hero.

Ch. 37: ^{68} The loose & imperfect practice of religion satisfied the conscience of the multitude. ... But the Asiatics... were inspired by the savage^{69} enthusiasm which represents man as a criminal & God as a tyrant... They chastised their body, mortified their affections, & embraced a life of misery, as the price of eternal happiness ... The monks might indeed contend with the Stoics in the contempt of fortune, of pain, & of death; the Pythagorean silence & submission were revived in their servile discipline; & they disdained, as firmly as the Cynics themselves, all the forms & decencies of civil society... They trod in the footsteps of the prophets, who had retired to the desert....

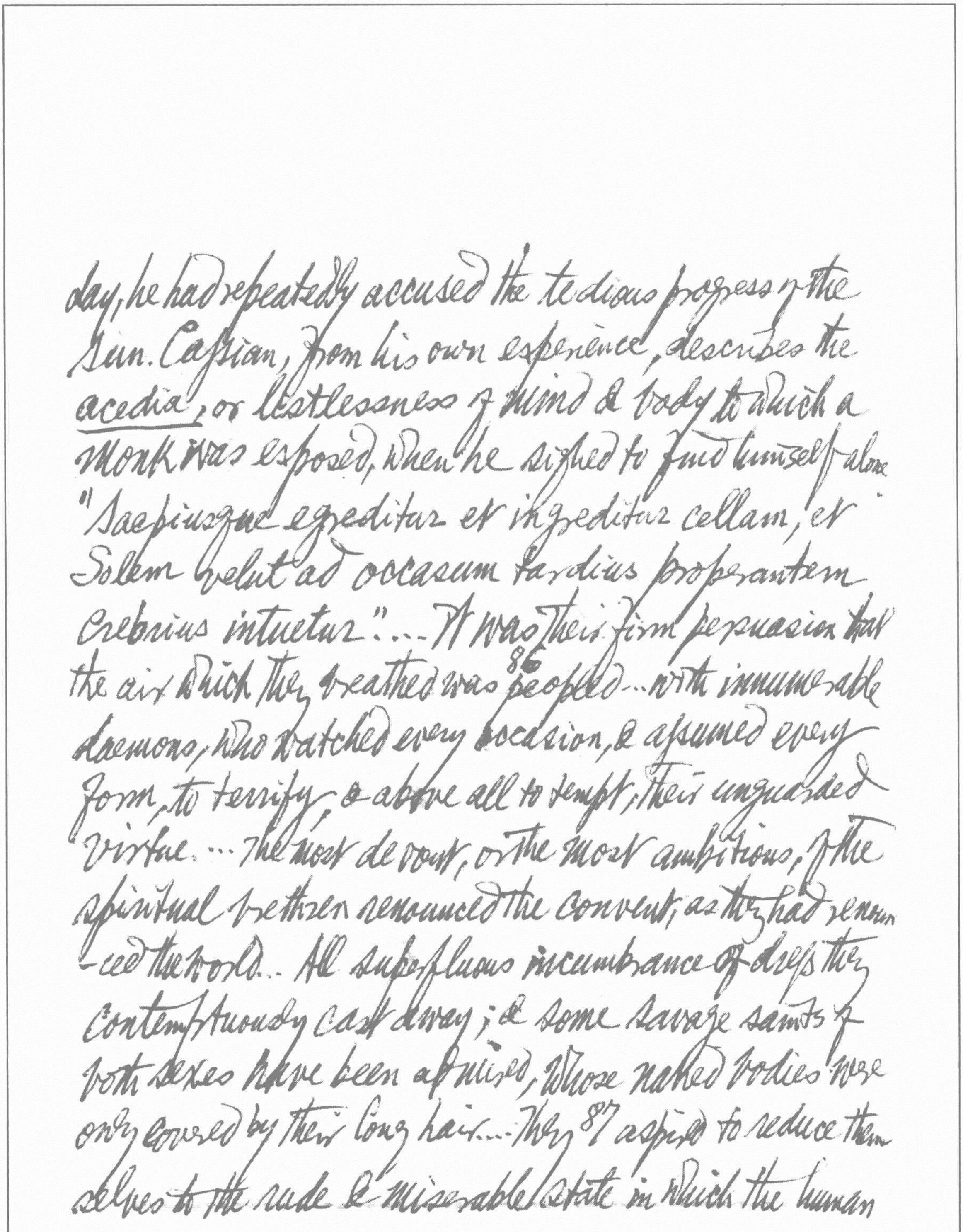
* "Socrus Dei esse coepisti." Rufinus, who was justly scandalized, asks his adversary, from what Pagan poet he had stolen an expression so impious & absurd?

[70] the philosophic eye of Pliny had surveyed with astonishment a solitary people, who dwelt among the palm-trees near the Dead Sea... Egypt, the fruitful parent of superstition, afforded the first example of the Monastic life. Antony, an illiterate youth, deserted his family & executed his monastic penance with original & intrepid fanaticism....[71] the venerable patriarch (for Antony attained the age of 105 yrs) beheld the numerous progeny which had been formed by his example & his lessons...[72] the Egyptians... were disposed to believe, that the number of the monks was equal to the remainder of the people; & posterity might repeat the saying, which had formerly been applied to the sacred animals of the same country, that, in Egypt, it was less difficult to find a god than a man.[75] Paula yielded to the persuasive eloquence of Jerom; & the profane title of mother-in-law of God* tempted that illustrious widow to consecrate the virginity of her daughter Eustochium.

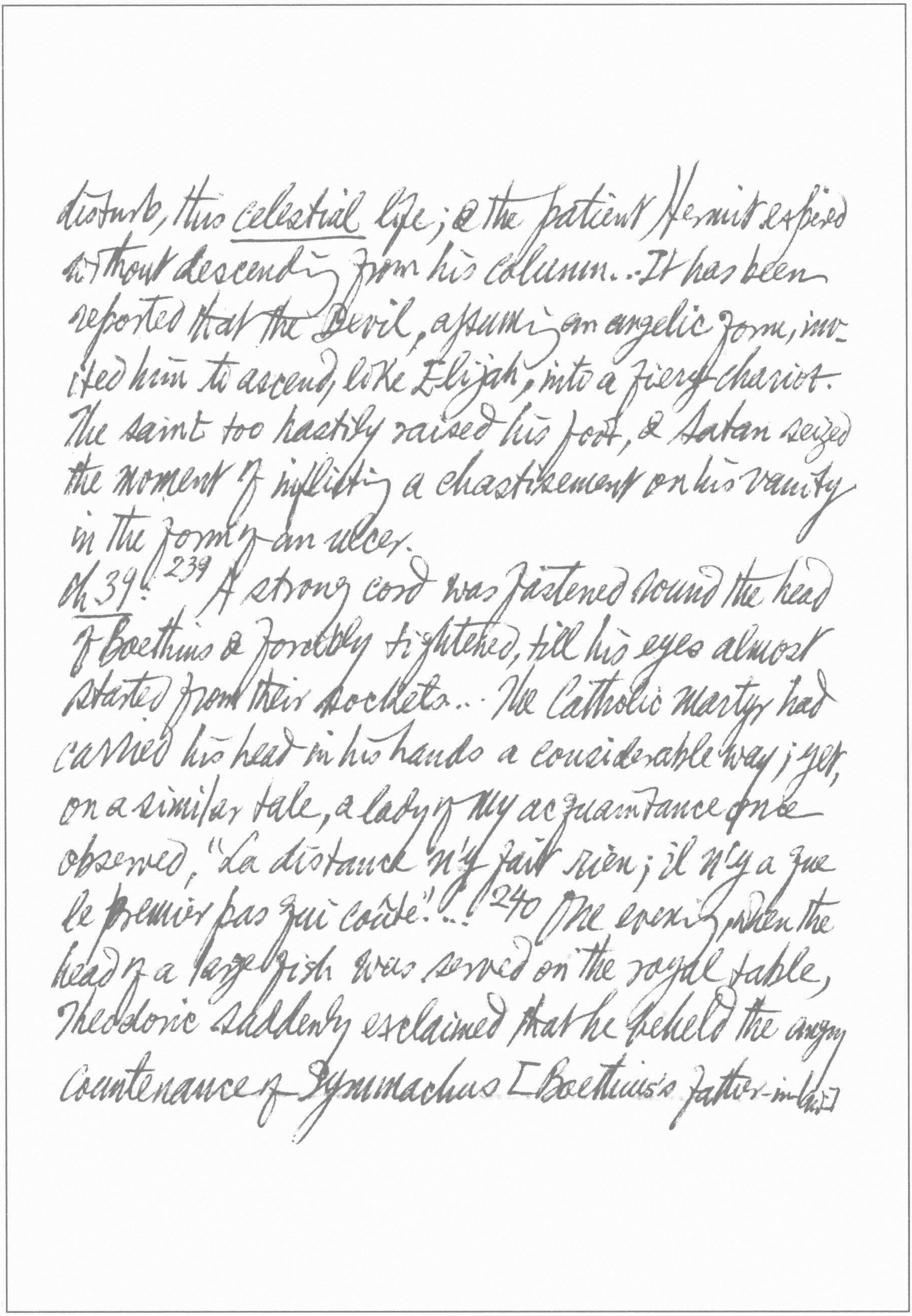
76
… the apparent hardships are mitigated by custom, by popular applause, & by the secret relaxation of discipline. A Dominican Friar who lodged at Cadiz in a convent of his brethren soon understood that their repose was never interrupted by nocturnal devotion: "Quoiqu'on ne laisse pas de sonner pour l'édification du peuple" (*Voyages du P. Labat*, T. I, p. 10). [77] A blind submission to the commands of the abbot, however absurd, or even criminal, they might seem, was the ruling principle, the first virtue of the Egyptian Monks; & their patience was frequently exercised by the most extravagant trials. [78] They were directed to remove an enormous rock; assiduously to water a barren staff, that was planted in the ground, till, at the end of 3 years, it should vegetate & blossom like a tree; to walk into a fiery furnace; or to cast their infant into a deep pond … [79] they allowed themselves the use of linen in Egypt, where it was a cheap & domestic manufacture;

but in the West they rejected such an expensive article of foreign luxury.... The aspect of a genuine anachoret was horrid & disgusting; every sensation that is offensive to man was thought acceptable to God... Pleasure & guilt are synonymous terms in the language of the monks; & they had discovered, by experience, that rigid fasts & abstemious diet are the most effectual preservatives against the impure desires of the flesh....[80] A more ample latitude of sea & river fish was gradually allowed...; but the use of flesh was long confined to the sick or travellers; and...! a singular distinction was introduced; as if birds, whether wild or domestic, had been less profane than the grosser animals of the field....[81] The candidate who aspired to the virtue of evangelical poverty abjured... the idea, & even the name, of all separate or esclusive possession. Such espressions as *my* book, *my* cloak, *my* shoes were not less severely prohibited among the

Western monks, & the Rule of Columbanus punished them with six lashes.[83] I have somewhere heard or read the frank confession of a Benedictine abbot: "My vow of poverty has given me an hundred thousand crowns a year; my vow of obedience has raised me to the rank of a sovereign prince."— I forget the consequences of his vow of chastity.... Whenever they were permitted to step beyond the precincts of the monastery, two jealous companions were the mutual guards & spies of each other's actions; &, after their return, they[84] were condemned to forget, or, at least, to suppress, whatever they had seen or heard in the world.... It was deemed highly meritorious if he afflicted a tender sister or an aged parent by the obstinate refusal of a word or look....[85] Even sleep, the last refuge of the unhappy, was rigorously measured; the vacant hours of the monk heavily rolled along, without business or pleasure; &, before the close of each



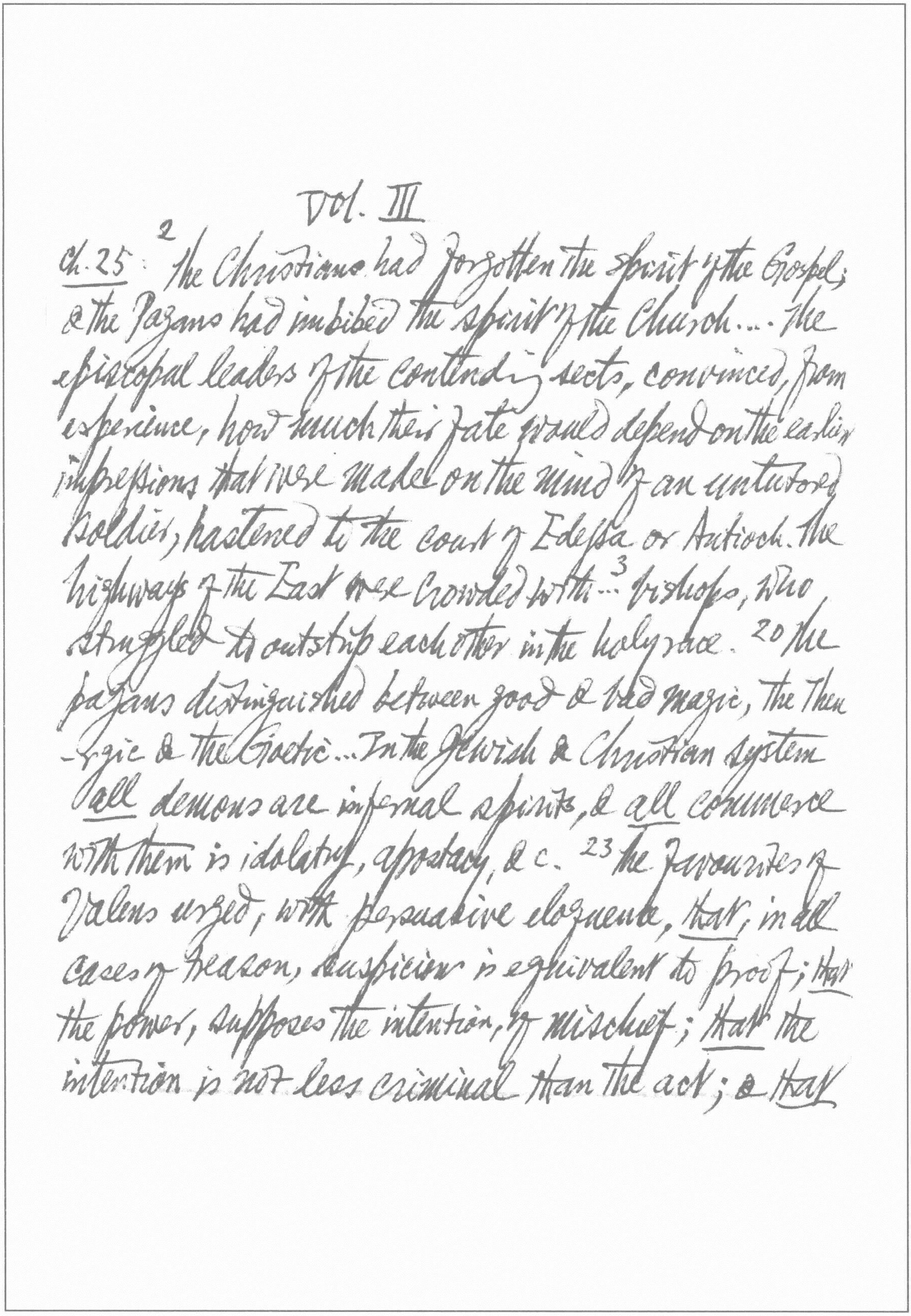
day, he had repeatedly accused the tedious progress of the Sun. Caſsian, from his own experience, describes the acedia, or listlessness of mind & body to which a Monk was exposed, when he sighed to find himself alone "Saepiusque egreditur et ingreditur cellam, et Solem velut ad occasum tardius properantem crebrius intuetur".... It was their firm persuasion that the air which they breathed was peopled[86]...with innumerable daemons, who watched every occasion, & aſsumed every form, to terrify, & above all to tempt, their unguarded virtue.... The most devout, or the most ambitious, of the spiritual brethren renounced the convent, as they had renounced the world.. All superfluous incumbrance of dreſs they contemptuously cast away; & some savage saints of both sexes have been admired, whose naked bodies were only covered by their long hair.... They[87] aspired to reduce themselves to the rude & miserable state in which the human brute is scarcely distinguished above his kindred animals ... They often usurped the den of some wild beast whom they affected to resemble ... Simeon Stylites ... At the age of 13, the young Syrian shepherd threw himself into an austere monastery ... He established his residence on a mountain about 30 or 40 miles to the east of Antioch. Within a the circle of stones, to which he had attached himself by a ponderous chain, he ascended a column, which was successively raised from the height of 9, to that of 60, feet [with the narrow circumference of 3 feet]. In this last & lofty station, 88 the Anachoret resisted the heat of 30 summers, & the cold of as many winters ... He sometime prayed in an erect attitude with his outstretched arms in the figure of a cross; but his most familiar practice was that of bending his meagre skeleton from the forehead to the feet ... The progress of an ulcer in his thigh might shorten, but it could not



disturb, this celestial life; & the patient Hermit expired without descending from his column. . . It has been reported that the Devil, assuming an angelic form, invited him to ascend, like Elijah, into a fiery chariot. The saint too hastily raised his foot, & Satan seized the moment of inflicting a chastisement on his vanity in the form of an ulcer.

ch 39: [239] A strong cord was fastened round the head of Boethius & forcibly tightened, till his eyes almost started from their sockets... The Catholic martyr had carried his head in his hands a considerable way; yet, on a similar tale, a lady of my acquaintance once observed, "La distance n'y fait rien; il n'y a que le premier pas qui coûte"... [240] One evening, when the head of a large fish was served on the royal table, Theodoric suddenly exclaimed that he beheld the angry Countenance of Symmachus [Boethius's father-in-law] his eyes glaring fury & revenge, & his mouth armed with long sharp teeth which threatened to devour him. The Monarch instantly took to his bed.

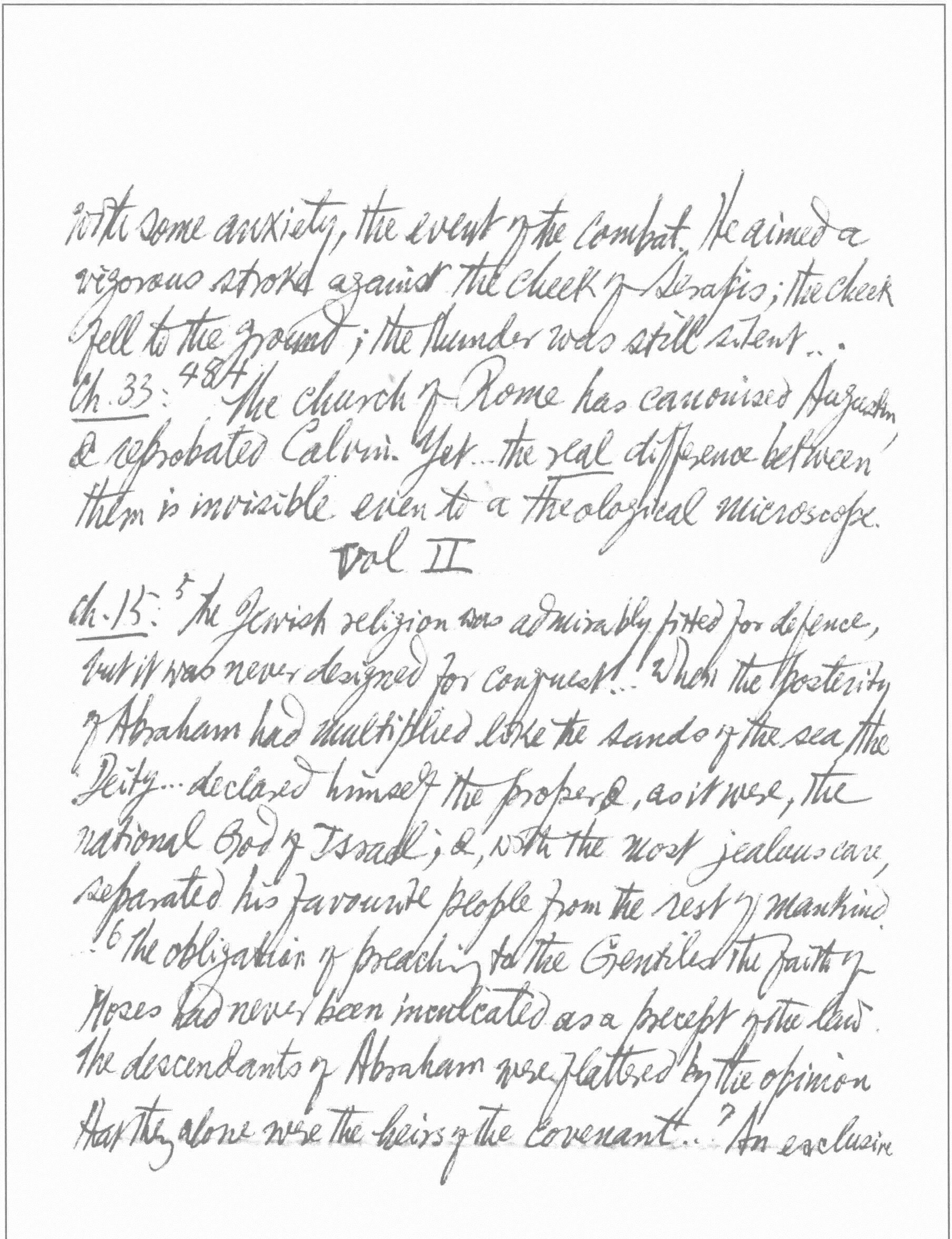
Ch. 40: 269 Silk is originally spun from the bowels of a caterpillar... 270 Virgil is the most ancient writer who expressly mentions the soft wool which was combed from the trees of the Seres or Chinese; & this natural error, less marvellous than the truth, was slowly corrected by the knowledge of a ~~the marvellous~~ valuable insect, the first artificer of the luxury of nations... 276 Two Persian monks who had long resided in China, deceived a jealous people by concealing the eggs of the silk-worm in a hollow cane, & returned to Constantinople in triumph with the spoils of the East... The Romans were not inferior to the natives of China in the education of the insects & the manufactures of silk.



Vol. III

Ch. 25: [2] the Christians had forgotten the spirit of the Gospel; & the Pagans had imbibed the spirit of the Church.... the episcopal leaders of the contending sects, convinced, from experience, how much their fate would depend on the earliest impressions that were made on the mind of an untutored soldier, hastened to the court of Edessa or Antioch. the highways of the East were crowded with... [3] bishops, who struggled to outstrip each other in the holy race. [20] the pagans distinguished between good & bad magic, the Theurgic & the Goetic... In the Jewish & Christian system *all* demons are infernal spirits, & *all* commerce with them is idolatry, apostacy, &c. [23] the favourites of Valens urged, with persuasive eloquence, *that*, in all cases of treason, suspicion is equivalent to proof; *that* the power, supposes the intention, of mischief; *that* the intention is not less criminal than the act; & *that* a subject no longer deserves to live, if his life may threaten the safety, or disturb the repose, of his sovereign. 238

Ch. 28: [The temple of Serapis in Alexandria]. The aspect of Serapis, his sitting posture, & the sceptre which he bore in his left hand, were extremely similar to the ordinary representations of Jupiter. He was distinguished from Jupiter by the basket, or bushel, which was placed on his head; & by the emblematic monster, which he held in his right hand: the head & body of a serpent branching into three tails, which were again terminated by the triple heads of a dog, a lion, & a wolf. It was confidently affirmed that, if any impious hand should dare to violate the majesty of the god, the heavens & the earth would instantly return to their original chaos. An intrepid soldier, animated by zeal & armed with a weighty battle-axe, ascended the ladder; & even the Christian multitude expected,

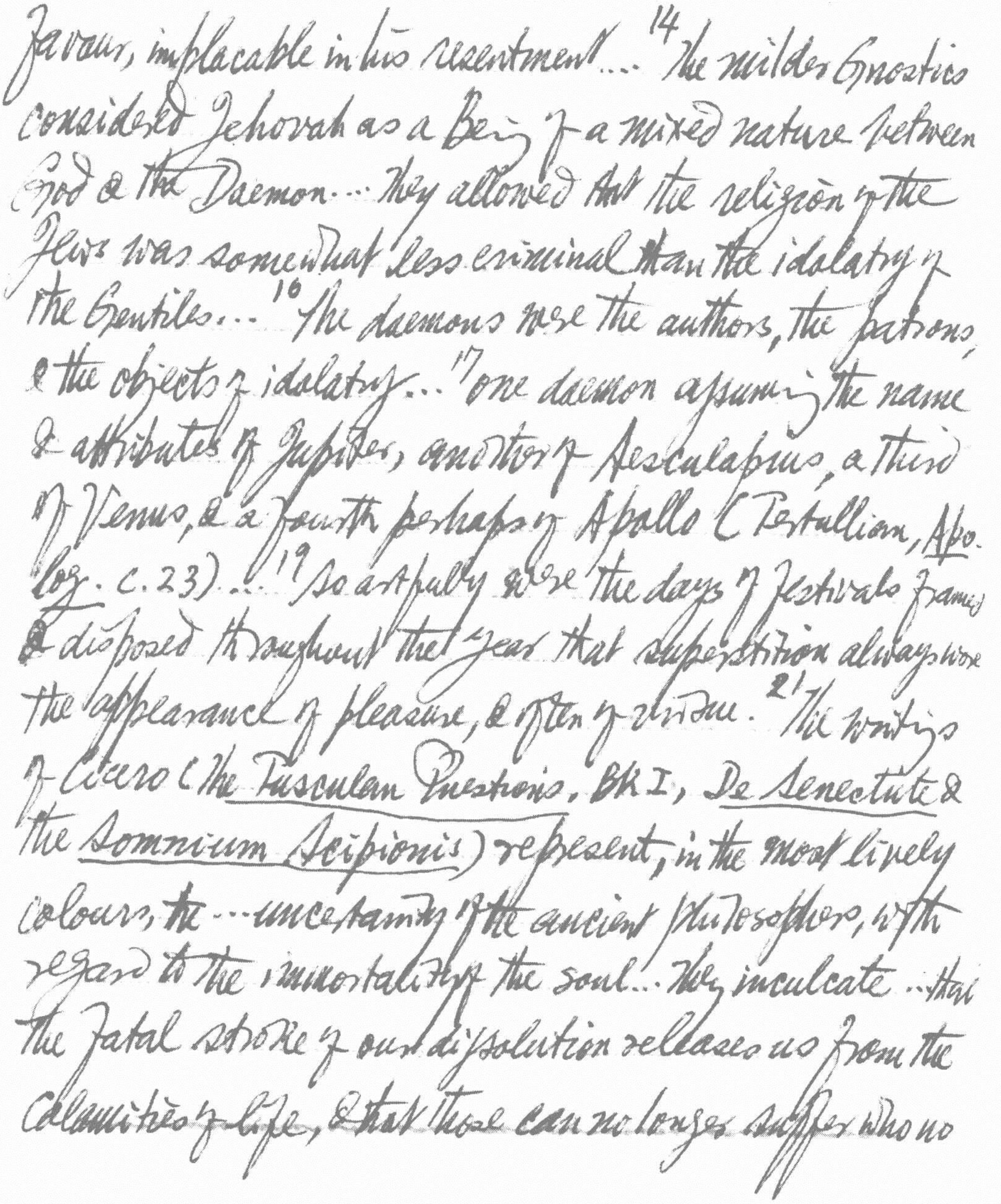


with some anxiety, the event of the combat. He aimed a vigorous stroke against the cheek of Serapis; the cheek fell to the ground; the thunder was still silent..

Ch. 33: [484] The church of Rome has canonised Augustin & reprobated Calvin. Yet...the real difference between them is invisible even to a theological microscope.

Vol II

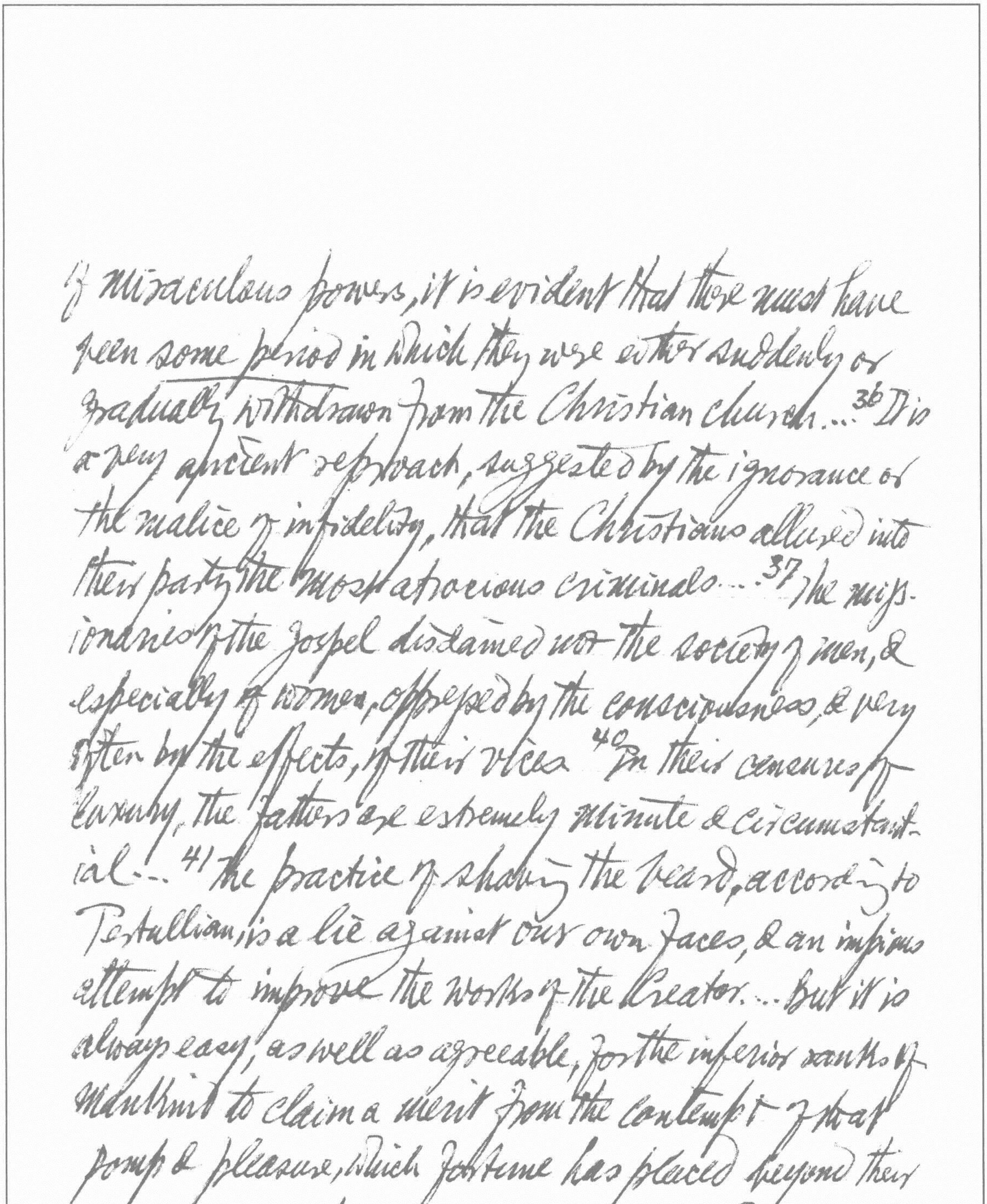
Ch. 15: [5] The Jewish religion was admirably fitted for defence, but it was never designed for conquest!.. When the posterity of Abraham had multiplied like the sands of the sea, the Deity... declared himself the proper &, as it were, the national God of Israel; &, with the most jealous care, separated his favourite people from the rest of mankind. ..[6] The obligation of preaching to the Gentiles the faith of Moses had never been inculcated as a precept of the law. The descendants of Abraham were flattered by the opinion that they alone were the heirs of the covenant...[7] An exclusive zeal for ... the unity of God was as carefully inculcated in the new as in the ancient system ... the divine authority of Moses & the prophets was admitted, & even established, as the firmest basis of Christianity ... To the initiation of blood was substituted a more harmless initiation of water. The promise of divine favour ... was [8] universally proposed to the freedman & the slave, to the Greek & to the barbarian, to the Jew & to the Gentile ... [9] The first 15 bishops of Jerusalem were all circumcised Jews; & the congregation over which they presided, united the law of Moses with the doctrine of Christ. ... [13] The Gnostics morosely arraigned the polygamy of the patriarchs, the gallantries of David, & the seraglio of Solomon ... the Mosaic account of the creation & fall of man was treated with profane derision ... the God of Israel was impiously represented by the Gnostics as a being liable to passion & to error, capricious in his



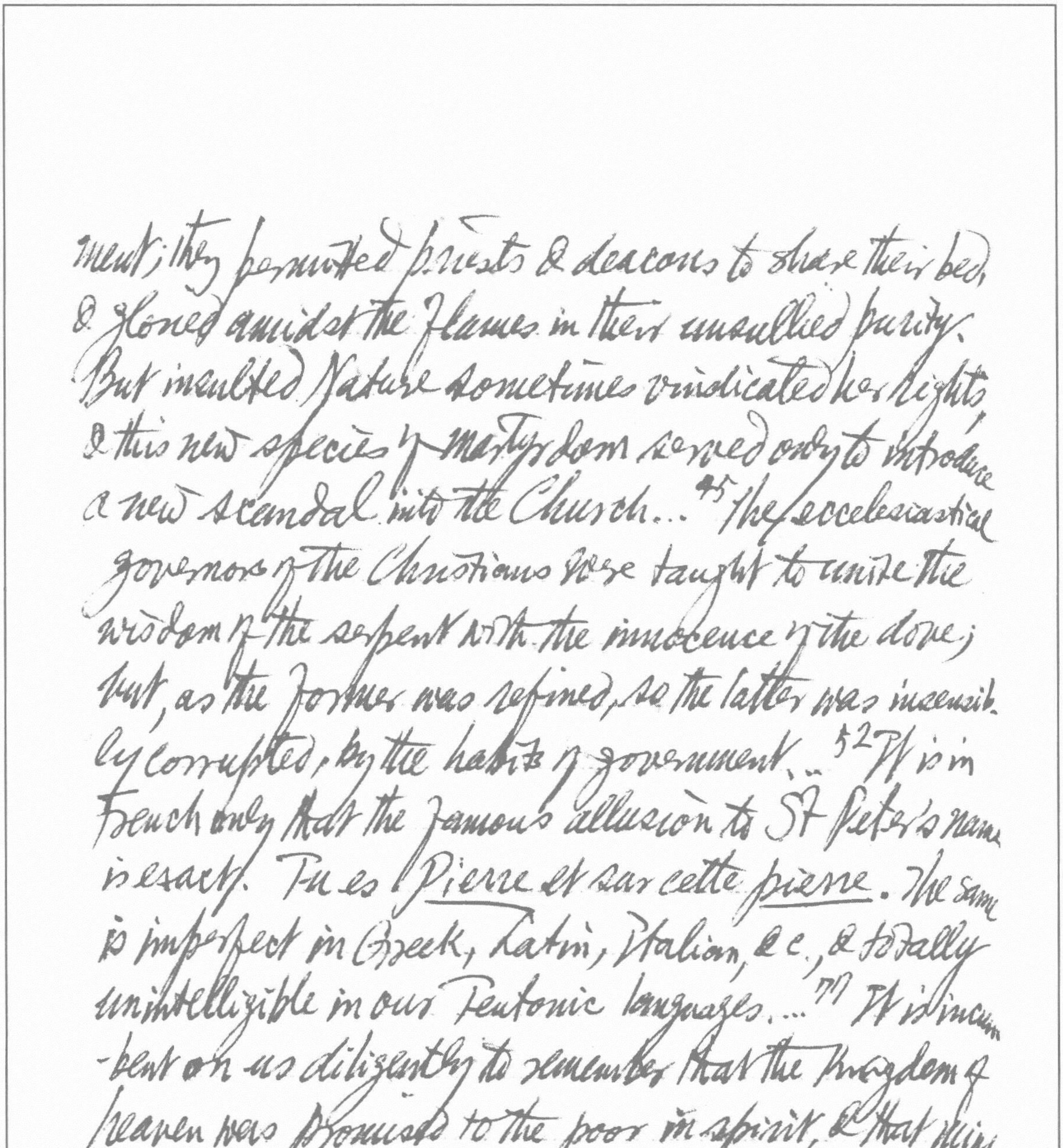
favour, implacable in his resentment... [14] The milder Gnostics considered Jehovah as a Being of a mixed nature between God & the Daemon... they allowed that the religion of the Jews was somewhat less criminal than the idolatry of the Gentiles... [16] The daemons were the authors, the patrons, & the objects of idolatry... [17] one daemon assuming the name & attributes of Jupiter, another of Aesculapius, a third of Venus, & a fourth perhaps of Apollo (Tertullian, *Apolog.* c. 23)... [19] So artfully were the days of festivals framed & disposed throughout the year that superstition always wore the appearance of pleasure, & often of virtue. [21] The writings of Cicero (*The Tusculan Questions*, Bk I, *De Senectute* & the *Somnium Scipionis*) represent, in the most lively colours, the ... uncertainty of the ancient philosophers, with regard to the immortality of the soul... they inculcate ... that the fatal stroke of our dissolution releases us from the calamities of life, & that those can no longer suffer who no

* The description of the infernal regions had been abandoned to the fancy of painters & of poets (*Odyssey* XI, Virgil, Pindar)

longer exist... [22] their conduct in this life was never regulated by any serious conviction of the rewards or punishments of a future state... [23] the doctrine of a future state was scarcely considered among the devout polytheists of Greece & Rome as a fundamental article of faith.* [83] At such a period, when faith could boast of so many wonderful victories over death, it seems difficult to account for the scepticism of those philosophers who still rejected & derided the doctrine of the resurrection. A noble Grecian... promised Theophilus, bishop of Antioch, that, if he could be gratified with the sight of a single person who had been actually raised from the dead, he would immediately embrace the Christian religion ... the prelate of the first eastern church... thought proper to decline this fair & reasonable challenge... [34] Since every friend to revelation is persuaded of the reality & every reasonable man is convinced of the cessation,

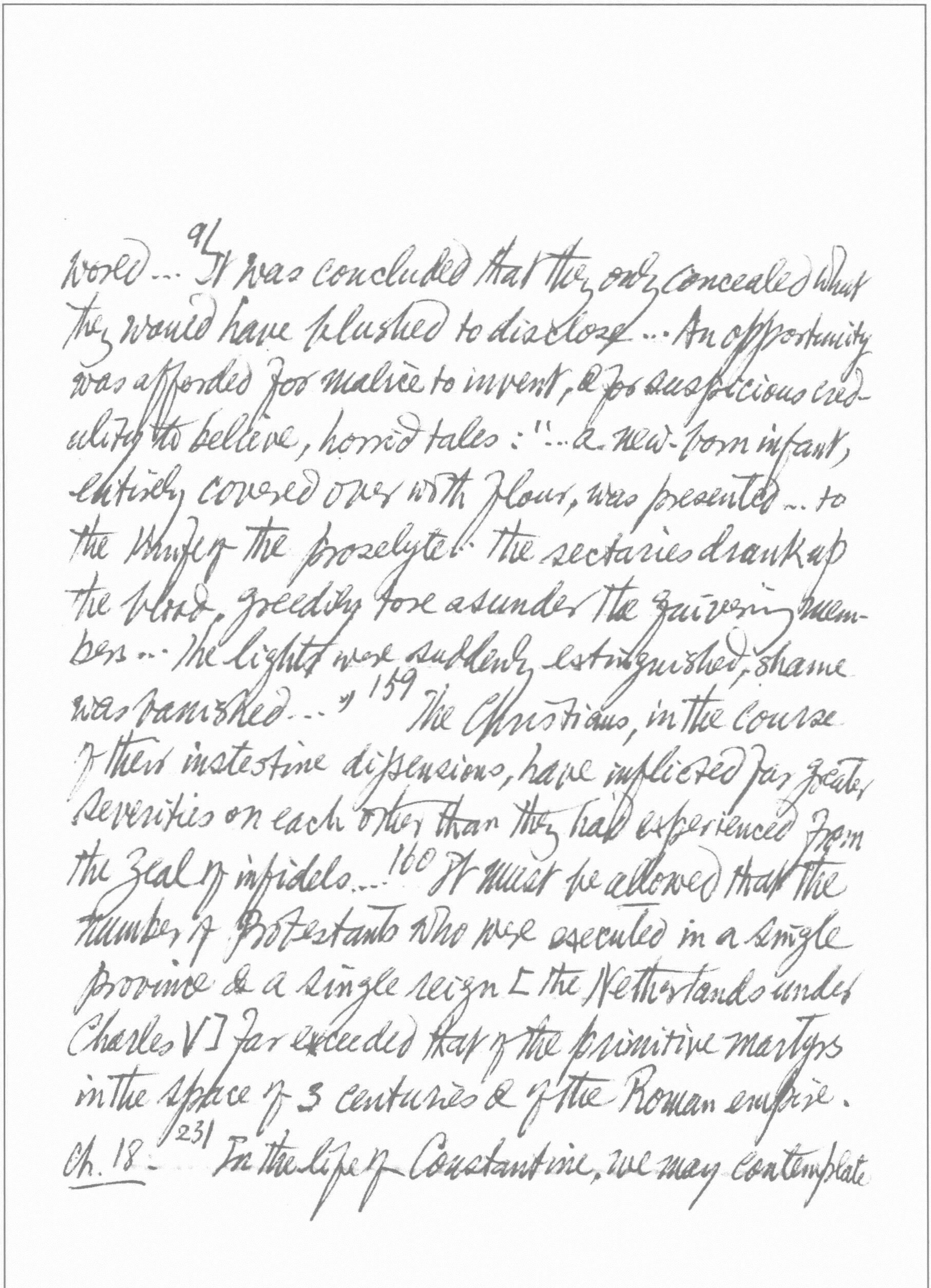


of miraculous powers, it is evident that there must have been some period in which they were either suddenly or gradually withdrawn from the Christian church....[36] It is a very ancient reproach, suggested by the ignorance or the malice of infidelity, that the Christians allured into their party the most atrocious criminals....[37] The missionaries of the gospel disdained not the society of men, & especially of women, oppressed by the consciousness, & very often by the effects, of their vices [40] In their censures of luxury, the fathers are extremely minute & circumstantial....[41] the practice of shaving the beard, according to Tertullian, is a lie against our own faces, & an impious attempt to improve the works of the Creator.... But it is always easy, as well as agreeable, for the inferior ranks of mankind to claim a merit from the contempt of that pomp & pleasure, which fortune has placed beyond their ~~reason~~ reach.... The enumeration of the very whimsical laws, which they most circumstantially imposed on the marriage-bed, would force a smile from the young, & a blush from the fair. l.[42] the practice of second nuptials was branded with the name of a legal adultery... It was with the utmost difficulty, notwithstanding the honours & rewards, that Ancient Rome could support the institution of 6 vestals; but the primitive Church was filled with a great number of persons of either sex who had devoted themselves to the profession of perpetual chastity. A few of these, among whom we may reckon the learned Origen, judged it the most prudent to disarm the tempter.. As it was his general practice to allegorise scripture, it seems unfortunate that, in this instance only, he should have adopted the literal sense. Some were insensible & some were invincible against the assaults of the flesh. Disdaining an ignominious flight, the virgins of the warm climate of Africa encountered the enemy in the closest engage-



ment; they permitted priests & deacons to share their bed, & glowed amidst the flames in their unsullied purity. But insulted Nature sometimes vindicated her rights, & this new species of martyrdom served only to introduce a new scandal into the Church...[45] The ecclesiastical governors of the Christians were taught to unite the wisdom of the serpent with the innocence of the dove; but, as the former was refined, so the latter was insensibly corrupted, by the habits of government...[52] It is in French only that the famous allusion to St Peter's name is exact. Tu es Pierre et sur cette pierre. The same is imperfect in Greek, Latin, Italian, &c., & totally unintelligible in our Teutonic languages....[77] It is incumbent on us diligently to remember that the kingdom of heaven was promised to the poor in spirit, & that minds afflicted by calamity & the contempt of mankind cheerfully listen to the & divine promise of future happiness; while, on the contrary, the fortunate are satisfied with the possession of this world...[79] the adoption of fraud & sophistry in the defence of revelation too often reminds us of the injudicious conduct of those poets who load their invulnerable heroes with a useless weight of cumbersome & brittle armour.

ch. 16: The[87] Pagans... were at a loss to discover a spiritual & solitary God, that was neither represented under any corporeal figure or visible symbol nor was adored with the accustomed pomp of libations & festivals, of altars & sacrifices.[90] the precautions with which the disciples of Christ performed the offices of religion were at first dictated by fear & necessity; but they were continued from choice. By imitating the awful secrecy which reigned in the Eleusinian mysteries, the Christians had flattered themselves that they should render their sacred institutions more respectable in the eyes of the Pagan



word...[96] It was concluded that they only concealed what they would have blushed to disclose... An opportunity was afforded for malice to invent, & for suspicious credulity to believe, horrid tales: "...a new-born infant, entirely covered over with flour, was presented... to the knife of the proselyte: the sectaries drank up the blood, greedily tore asunder the quivering members... the lights were suddenly extinguished, shame was banished..."[159] The Christians, in the course of their intestine dissensions, have inflicted far greater severities on each other than they had experienced from the zeal of infidels...[160] It must be allowed that the number of Protestants who were executed in a single province & a single reign [the Netherlands under Charles V] far exceeded that of the primitive martyrs in the space of 3 centuries & of the Roman empire.

Ch. 18:[231] In the life of Constantine, we may contemplate

a hero degenerating into a cruel & dissolute monarch, corrupted by his fortune, or raised by conquest above the necessity of dissimulation... 235 Crispus' dangerous popularity soon excited the attention of Constantine, who, both as a father & as a king, was impatient of an equal... 236 By all the allurements of honours & rewards, he invites informers of every degree to accuse without exception his magistrates or ministers, or friends or his most intimate favourites. Crispus was apprehended by order of the emperor, who laid
237 aside the tenderness of a father, without assuming the equity of a judge... As soon as the afflicted father discovered the falsehood of the accusation...
238 he published to the world his repentance & remorse; ... he mourned 40 days ... & erected a golden statue of Crispus, with this memorable inscription: TO MY SON WHOM I UNJUSTLY CONDEMNED.

241
The indulgence of Constantine admitted them at a very tender age to share the administration of the empire: & they 242 studied the art of reigning at the expense of the people entrusted to their care.

ch. 19: 277 The eunuchs, who, in the time of Augustus, had been abhorred, as the monstrous retinue of an Egyptian queen, were gradually admitted into the families of matrons, of senators, & of the emperors themselves. Restrained by the severe edicts of Domitian & Nerva, cherished by the pride of Diocletian, reduced to an humble station by the prudence of Constantine, they multiplied in the palaces of his degenerate sons, & insensibly acquired the knowledge, & at length the direction, of the secret councils of Constantius. 287 Julian's looks, his gestures, his silence, were scrutinised with malignant curiosity. --- In the school of adversity, he insensibly acquired the virtues of firmness & discretion

310 When he awkwardly repeated some military exercise which it was necessary for him to learn, Julian exclaimed with a sigh, "O Plato, Plato, what a task for a philosopher!"

Ch. 20: 330 Constantine persevered till he was near 40 yrs of age in the practice of paganism... 333 the operation of the wisest laws is imperfect & precarious. They seldom inspire virtue, they cannot always restrain vice. Their power is insufficient to prohibit all that they condemn, nor can they always punish the actions which they prohibit. 339 An instrument of the tortures which were inflicted only on slaves & strangers became an object of horror in the eyes of a Roman citizen; & the ideas of guilt, of pain, & of ignominy were closely united with the idea of the cross. The piety rather than 340 the humanity of Constantine soon abolished in his dominions the punishment which the Saviour of mankind

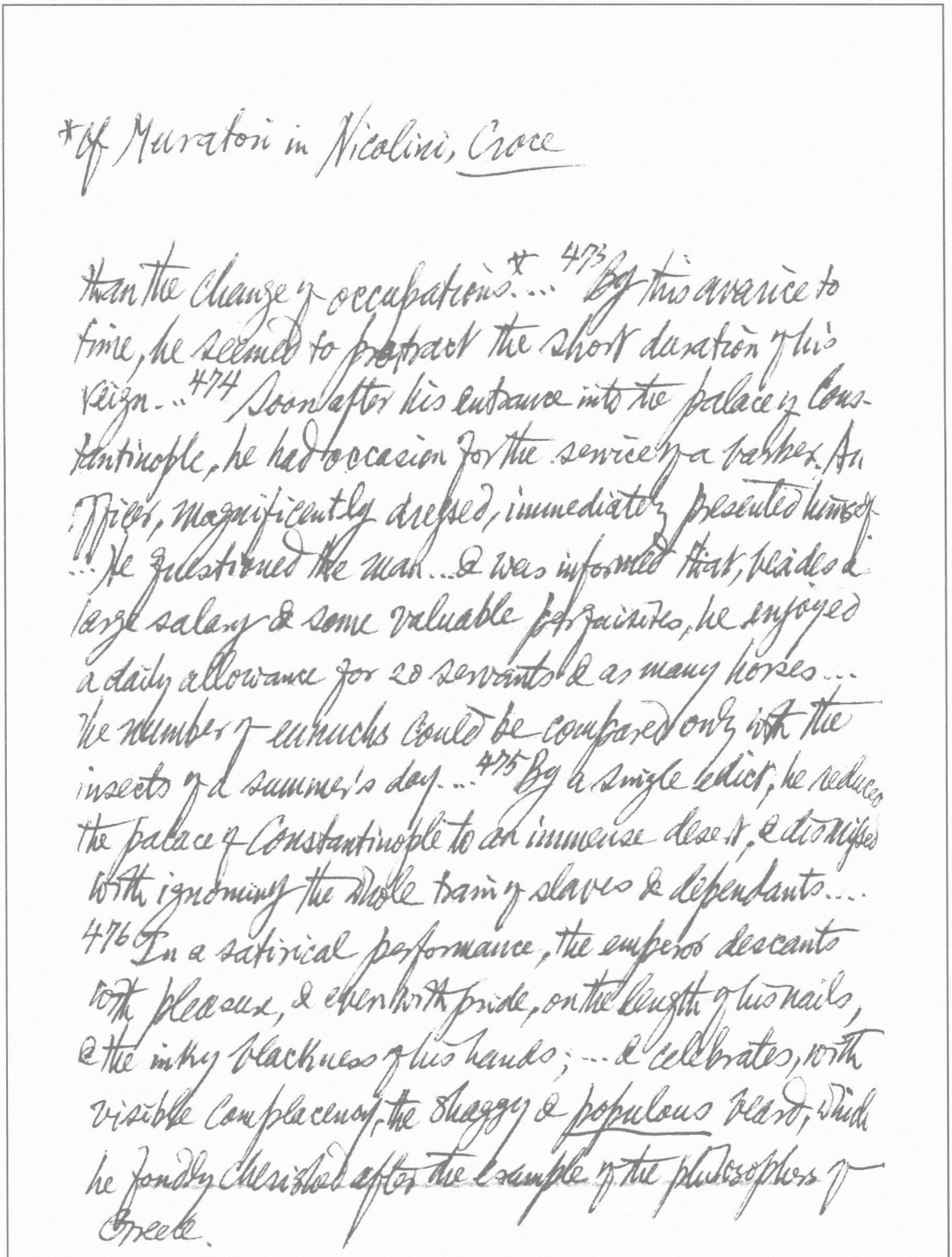
* The initial letters of the 34 Greek verses form an acrostic of this prophetic sentence: "Jesus Christ, Son of God, Savior of the World".
§ Alfred de Vigny was fascinated by the personality of Julian

had condescended to suffer... He erected in the midst of Rome his own statue, bearing a cross in its right hand, with an inscription which referred the victory of his arms to the virtue of that salutary sign, the true symbol of force & courage. The same symbol sanctified the arms of the soldiers of Constantine... 342 "By this sign thou shalt conquer"... 347 He used the altars of the church as a convenient footstool to the throne of the empire... 349 In a very long discourse, the royal preacher expatiates on the various proofs of religion; but he dwells with peculiar complacency on the Sybilline verses*, & the 4th eclogue of Virgil which, 40 yrs before the birth of Christ, had celebrated the return of the Virgin, the fall of the serpent, the approaching birth of a god-like child, etc

ch. 22: ~~44~~ 447 The buffoons of the palace easily discovered that Julian's simplicity was not exempt from affectation: the ridiculous epithets of an hairy savage, of an ape invested with the purple, were applied to the dress & person of the

& even found his own identity in the Apostate: "Je ne puis vaincre la sympathie que j'ai toujours eue pour Julien l'Apostat. Si la métempsychose existe, j'ai été cet homme. C'est l'homme dont le rôle, la vie, le caractère m'eussent le mieux convenu dans l'histoire" (Journal d'un poète, in philosophic warrior... But the conqueror of the Franks & Alemanni could no longer be painted as an object of contempt; the monarch himself [Constantius] was meanly ambitious of stealing from his lieutenant the honourable reward of his labours... 472 His light & sparing diet left his mind & body always free & active for the various & important business of an author, a pontiff, a magistrate, a general, & a prince... He possessed such flexibility of thought, & such firmness of attention, that he could employ his hand to write, his ear to listen, & his voice to dictate; & pursue at once three several trains of ideas without hesitation & without error... Except in the short interval of a marriage, which was the effect of policy rather than love, the chaste Julian never shared his bed with a female companion... His servants were obliged to wait alternately while their indefatigable master allowed himself scarcely any other refreshment

oeuvres complètes. (Bib. de la Pléiade, II, p. 988)

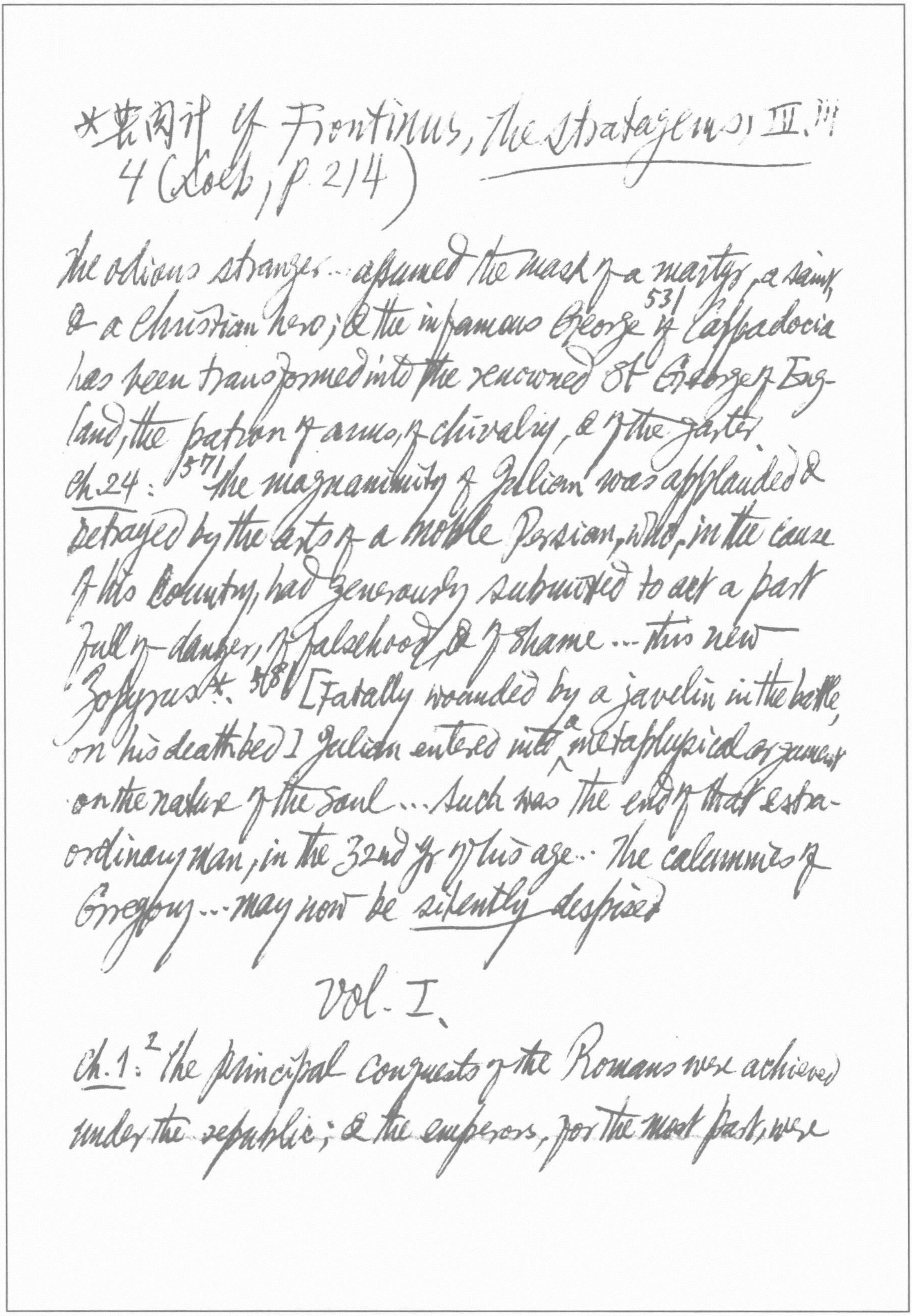


*cf Muratori in Nicolini, Croce

than the change of occupations*... [473] By this avarice to time, he seemed to protract the short duration of his reign... [474] Soon after his entrance into the palace of Constantinople, he had occasion for the service of a barber. An officer, magnificently dressed, immediately presented himself... He questioned the man... & was informed that, besides a large salary & some valuable perquisites, he enjoyed a daily allowance for 20 servants & as many horses... the number of eunuchs could be compared only with the insects of a summer's day... [475] By a single edict, he reduced the palace of Constantinople to an immense desert, & dismissed with ignominy the whole train of slaves & dependants.... [476] In a satirical performance, the emperor descants with pleasure, & even with pride, on the length of his nails, & the inky blackness of his hands; ... & celebrates, with visible complacency, the shaggy & populous beard, which he fondly cherished after the example of the philosophers of Greece.

486

Ch. 23: A devout & sincere attachment for the Gods of Athens & Rome constituted the ruling passion of Julian... 498 But the young prince consulted his safety by dissembling his religion... "Very different from the ass in Aesop, who disguised himself with a lion's hide, our lion was obliged to conceal himself under the skin of an ass; &, while 499 he embraced the dictates of reason, to obey the laws of prudence & necessity" (Libanius)... 500 the Christians ...had much more to fear from his power than from his arguments. 528 George the Cappadocian, from an obscure & servile origin, raised himself by the talents of a parasite. ...His employment [to supply the army with bacon] was mean; he rendered it infamous. He accumulated wealth by the basest arts of fraud & corruption... 529 Each moment of his reign as the archbishop of Alexandria was polluted by cruelty & avarice... 530 the meritorious death of the archbishop the Alexandrian massacre obliterated the memory of his life...



*苦肉计 cf. Frontinus, The Stratagems, III. iii. 4 (Loeb, p. 214)

the odious stranger ... assumed the mask of a martyr, a saint, & a Christian hero; & the infamous George[53] of Cappadocia has been transformed into the renowned St George of England, the patron of arms, of chivalry, & of the garter.

ch.24: [57] the magnanimity of Julian was applauded & betrayed by the arts of a noble Persian, who, in the cause of his country, had generously submitted to act a part full of danger, of falsehood, & of shame ... this new Zopyrus*. [58] [Fatally wounded by a javelin in the battle, on his deathbed] Julian entered into a metaphysical argument on the nature of the soul ... Such was the end of that extraordinary man, in the 32nd yr of his age... The calumnies of Gregory ... may now be silently despised

Vol. I.

ch.1: [2] The principal conquests of the Romans were achieved under the republic; & the emperors, for the most part, were satisfied with preserving those dominions which had been acquired by the policy of the senate, the active emulation of the consuls, & the martial enthusiasm of the people...[3] Augustus bequeathed, as a valuable legacy to his successors, the advice of confining the empire within those limits which nature seemed to have placed as its permanent bulwarks & boundaries.. Happily for the repose of mankind, the moderate system recommended by the wisdom of Augustus was adopted by the fears & vices of his immediate successors... The military fame of a subject was considered as an insolent invasion of the Imperial prerogative; & it became the duty, as well as interest, of every Roman general, to guard the frontiers entrusted to his care, without aspiring to conquests which might have proved no less fatal to himself than to the vanquished barbarians... Military merit, as it is admirably expressed by Tacitus, was, in the strictest sense of the word, *imperatoria virtus*....[4] After a war of about

8 of Albert Guerard – Literature & Society ; P. 12:
"We cannot worship all the gods: a Pantheon
is the temple of an atheist."
Claudius
40 yrs, undertaken by the most stupid, maintained by the
Nero Hadrian
most dissolute, & terminated by the most timid of all
Britain
The emperors, the far greater part of the island submitted
to the Roman yoke.[12] It was an inflexible maxim of
Roman discipline, that a good soldier should dread
his officers far more than the enemy.

Ch. 2:[31] The various modes of worship which prevailed
in the Roman world were all considered by the people
as equally true; by the philosopher as equally false;
& by the magistrate[32] as equally useful.[8] And thus
toleration produced not only mutual indulgence, but
even religious concord... Every virtue, & even vice, ac-
quired its divine representative; every art & profession
its patron...[33] Such was the mild spirit of antiquity, that
the nations were less attentive to the difference than to
the resemblance of their religious worship...[34] Viewing
with a smile of pity & indulgence the various errors of

the vulgar, the philosophers diligently practised the ceremonies of their fathers, devoutly frequented the temples of the gods ... It was indifferent to them what shape the folly of the multitude might choose to assume; & they approached, with the same inward[35] contempt & the same external reverence, the altars of the Libyan, the Olympian or the Capitoline Jupiter ...[43] the two languages exercised at the same time their separate jurisdiction throughout the empire: the Greek, as the natural idiom of science; the Latin, as the legal dialect of public transactions.

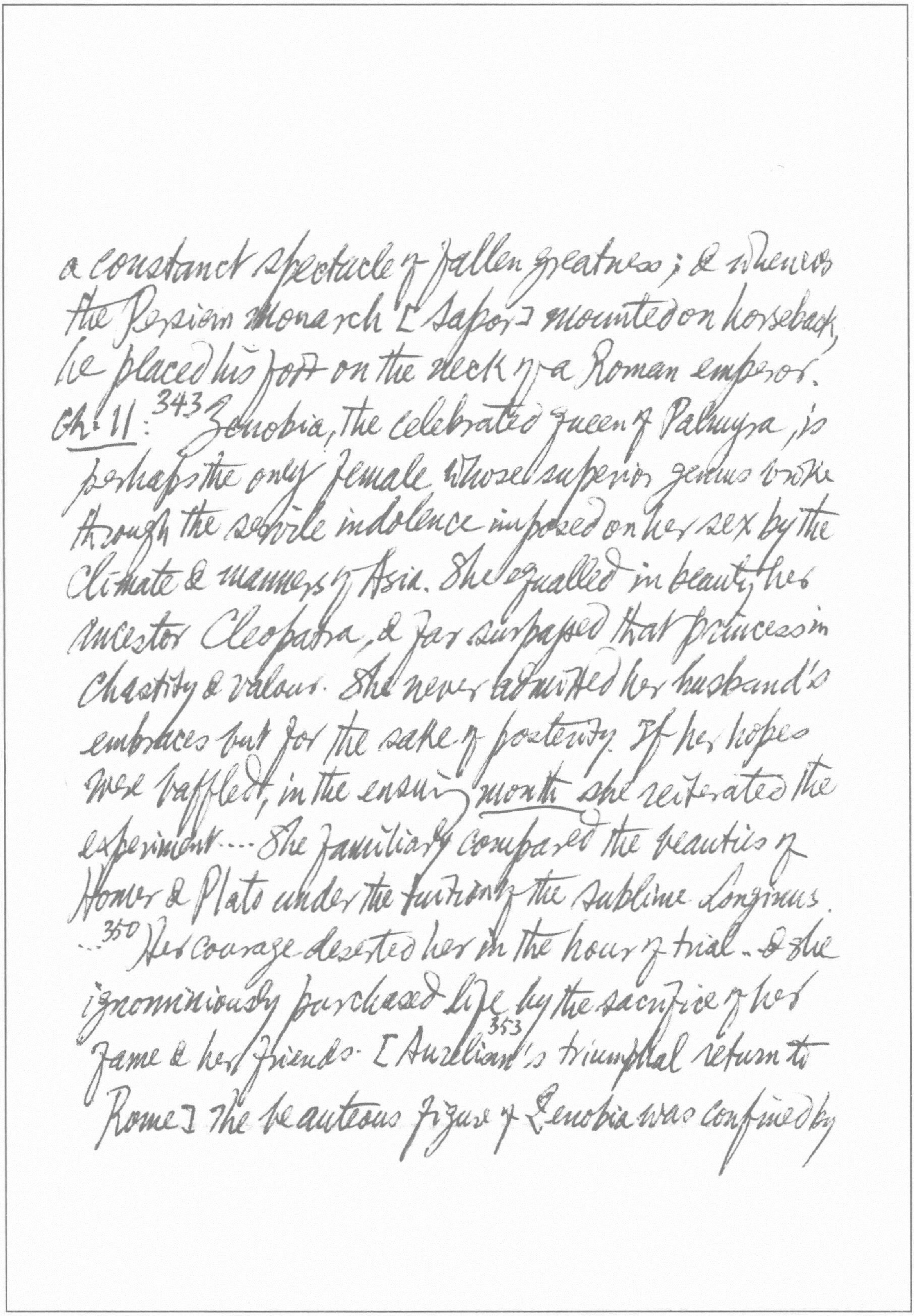
Ch. 3: [90] When Persia was governed by the descendants of Sefi, a race of princes whose wanton cruelty often [91] stained their divan, their table, & their bed with the blood of their favourites, there is a saying recorded of a young nobleman, that he never departed from the sultan's presence without satisfying himself whether his head was still on his shoulders ... yet the fatal sword, suspended above him by a single thread, seems not to have disturbed the slumbers, or interrupted the tranquillity of the Persian. "The monarch's frown, he well knew, could level him with the dust; but the stroke of lightning or apoplexy might be equally fatal; & it was the part of a wise man to forget the inevitable calamities of human life in the enjoyment of the fleeting hour.

Ch. 4: [95] ~~the~~ Faustina [Marcus Aurelius's wife] has been as much celebrated for her gallantries as for his beauty. The grave simplicity of the philosopher was ill calculated to engage her wanton levity or to fix that unbounded passion for variety which often discovered personal merit in the meanest of mankind ... Marcus was the only man in the empire who seemed ignorant or insensible of the irregularities of Faustine; ... [96] In his Meditations he thanks the gods, who

*Cf Montaigne, I, 25 (La Pleiade) p. 156. & marginalia.

had bestowed on him a wife so faithful & so gentle. The obsequious senate, at his earnest request, declared her a Goddess. She was represented in her temples, with the attributes of Juno, Venus, & Ceres.. Mme Dacier assures us (& we may credit a lady) that the husband will always be deceived, if the wife condescends to dissemble.

Ch. 10: 307 We are told that in the sack of Athens the Goths had collected all the libraries, & were on the point of setting fire to this funeral pile of Grecian learning, had not one of their chiefs, of more refined policy than his brethren, dissuaded them from the design, by the profound observation, that as long as the Greeks were addicted to the study of books they would never apply themselves to the exercise of arms..* 311 Valerian, in chains, but invested with the Imperial purple, was exposed to the multitude,



a constant spectacle of fallen greatness; & whenever the Persian monarch [Sapor] mounted on horseback, he placed his foot on the neck of a Roman emperor.

Ch. 11: 343 Zenobia, the celebrated queen of Palmyra, is perhaps the only female whose superior genius broke through the servile indolence imposed on her sex by the climate & manners of Asia. She equalled in beauty her ancestor Cleopatra, & far surpassed that princess in chastity & valour. She never admitted her husband's embraces but for the sake of posterity. If her hopes were baffled, in the ensuing *month* she reiterated the experiment.... She familiarly compared the beauties of Homer & Plato under the tuition of the sublime Longinus. ...350 Her courage deserted her in the hour of trial. & she ignominiously purchased life by the sacrifice of her fame & her friends. [Aurelian's 353 triumphal return to Rome] The beauteous figure of Zenobia was confined by fetters of gold; a slave supported the gold chain which encircled her neck, & she almost fainted under the intolerable weight of jewels. She preceded on foot the magnificent chariot in which she once hoped to enter the gates of Rome.

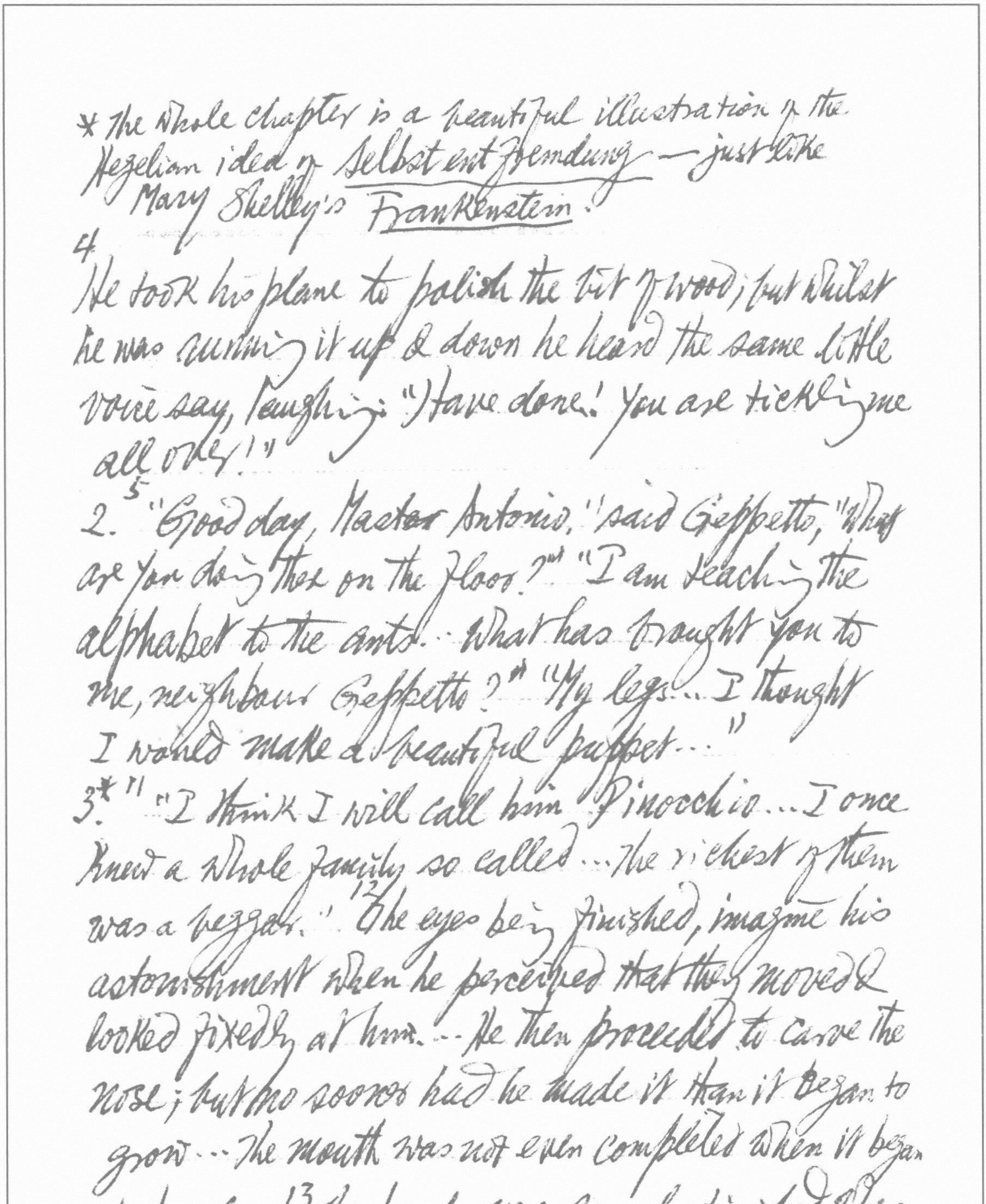
ch. 13: 430 Diocletian introduced the stately magnificence of the court of Persia ... The access to their sacred person was every day rendered more difficult, by the institution of new forms & ceremonies ... When a subject was at length admitted to the Imperial presence, he was obliged, whatever might be his rank, to fall prostrate on the ground ... 431 Like the modesty affected by Augustus, the state maintained by Diocletian was a theatrical representation ... It was the aim of the one to disguise, & the object of the other to display, the unbounded power which the emperors possessed over the Roman world ... 437 In his conversations with his friends, he frequently acknowledged that, of all the arts, the most difficult was the art of reigning. "How often is it the interest of 4 or 5 ministers to combine together to deceive the sovereign. Secluded from mankind by his exalted dignity, the truth is ~~ov~~ concealed from his knowledge; he can see only with their eyes; he hears nothing but their representations... By such infamous arts, the best & wisest princes are sold to the venal corruption of their courtiers."

Le Avventure di Pinocchio: storia di un burattino (1883).

Carlo Collodi, Pinocchio: the Story of a Puppet
(Everyman's Library)

vii
No other country has ever loved puppets & puppet-shows with so much childish ardour & gaiety! One wonders if by any chance he had heard of that English puppet-story, the Enchanted Doll, by Mark Lemon.

1. [1] There was once upon a time... "A King!" my little readers will instantly exclaim. No, children, you are wrong. There was once upon a time a piece of wood. [2] The old carpenter Master Antonio was called by everybody Master Cherry, on account of the end of his nose... "This wood will just do to make the leg of a little table"... Just as he was going to give the first stroke of axe... he heard a very small voice saying imploringly, "Do not strike me so hard!"... [3] Master Cherry was petrified. His eyes started out of his head with fright, his mouth remained open, & his tongue hung out almost to the end of his chin, like a mask on a fountain.



* The whole chapter is a beautiful illustration of the Hegelian idea of *Selbstentfremdung* — just like Mary Shelley's *Frankenstein*!

[4] He took his plane to polish the bit of wood; but whilst he was running it up & down he heard the same little voice say, laughing: "Have done! You are tickling me all over!"

2.[5] "Good day, Master Antonio," said Geppetto, "What are you doing there on the floor?" "I am teaching the alphabet to the ants. What has brought you to me, neighbour Geppetto?" "My legs... I thought I would make a beautiful puppet..."

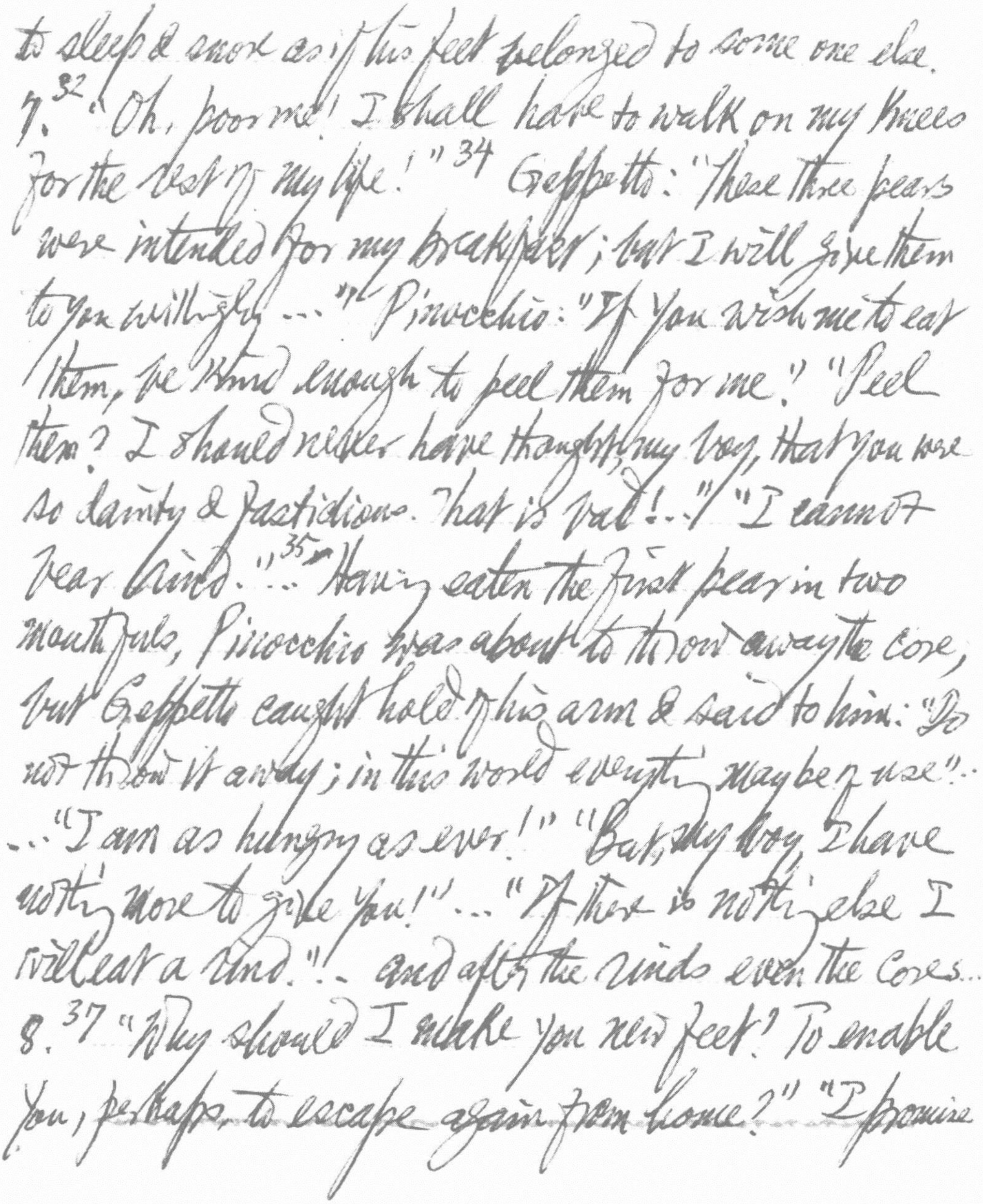
3.*[11] "I think I will call him Pinocchio... I once knew a whole family so called... the richest of them was a beggar." [12] The eyes being finished, imagine his astonishment when he perceived that they moved & looked fixedly at him... He then proceeded to carve the nose; but no sooner had he made it than it began to grow... The mouth was not even completed when it began to laugh... [13] The hands were scarcely finished when

Geppetto felt his wig snatched from his head.... "You young rascal! You are not yet completed, & you are already beginning to show want of respect to your father!.." When Geppetto had finished the feet he received a kick on the point of his nose....[14] When his legs became flexible Pinocchio began to walk by himself... he jumped into the street & escaped..

[15] Geppetto intended to pull his ears... But imagine his feelings when he could not find them... In his hurry to model him, he had forgotten to make them

4. [18] The Talking Cricket: "Woe to those boys who rebel against their parents..." Pinocchio: "... If I remain I shall not escape the fate of all other boys; I shall be sent to school & shall be made to study..."

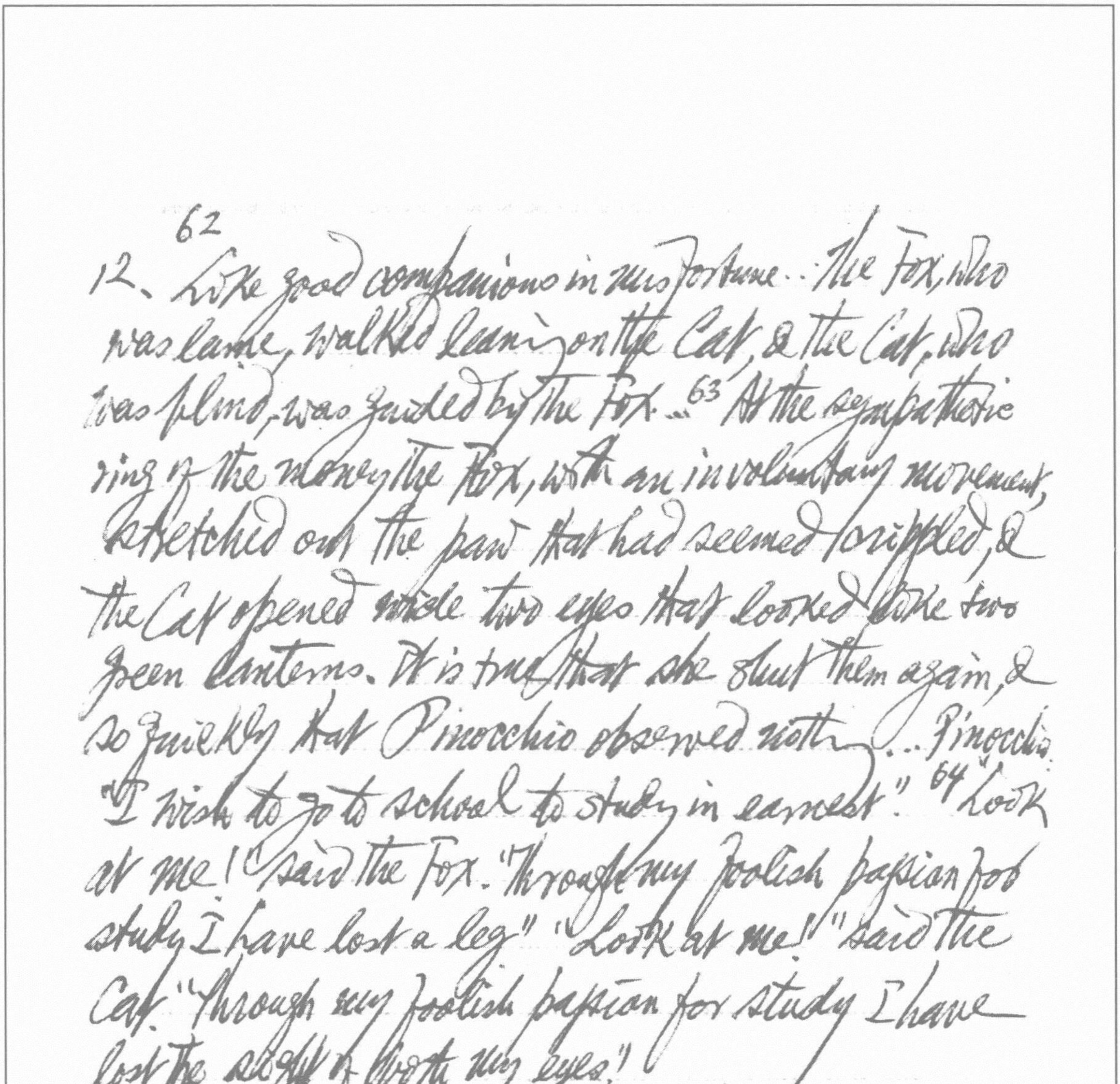
6. [29] He sat down & rested his damp & muddy feet on a brazier full of burning ~~em~~ embers... Whilst he slept his feet, which were wooden, took fire, & little by little they burnt away & became cinders. Pinocchio continued



to sleep & snore as if his feet belonged to some one else.
7.[32] "Oh, poor me! I shall have to walk on my knees for the rest of my life!"[34] Geppetto: "These three pears were intended for my breakfast; but I will give them to you willingly ..." Pinocchio: "If you wish me to eat them, be kind enough to peel them for me." "Peel them? I should never have thought, my boy, that you were so dainty & fastidious. That is bad!.." "I cannot bear rind."[35] ... Having eaten the first pear in two mouthfuls, Pinocchio was about to throw away the core, but Geppetto caught hold of his arm & said to him: "Do not throw it away; in this world everything may be of use".. ... "I am as hungry as ever!" "But, my boy, I have nothing more to give you!" ... "If there is nothing else I will eat a rind."! .. and after the rinds even the cores..
8.[37] "Why should I make you new feet? To enable you, perhaps, to escape again from home?" "I promise

you," said the puppet, sobbing "that for the future I will be good." "All boys, when they are bent upon something, say the same thing."

XI. the[55] showman Fire-eater looked a terrible man, especially with his black beard that covered his chest & legs like an apron. When he saw poor Pinocchio brought before him, struggling & screaming "I will not die! I will not die!" he was quite moved & felt very sorry for him... He sneezed violently...[56] Whilst most men, when they feel compassion for somebody, either weep or at least pretend to dry their eyes, Fire-eater, on the contrary, whenever he was really overcome, had the habit of sneezing... "Etci! etci!..."[58] "Have pity Sir Fire-eater!"... "Have pity, Sir Knight!..." "Have pity Commander!..."... "Have pity, Excellence!..." Upon hearing himself called Excellence, the showman began to smile, & became at once kinder & more tractable.

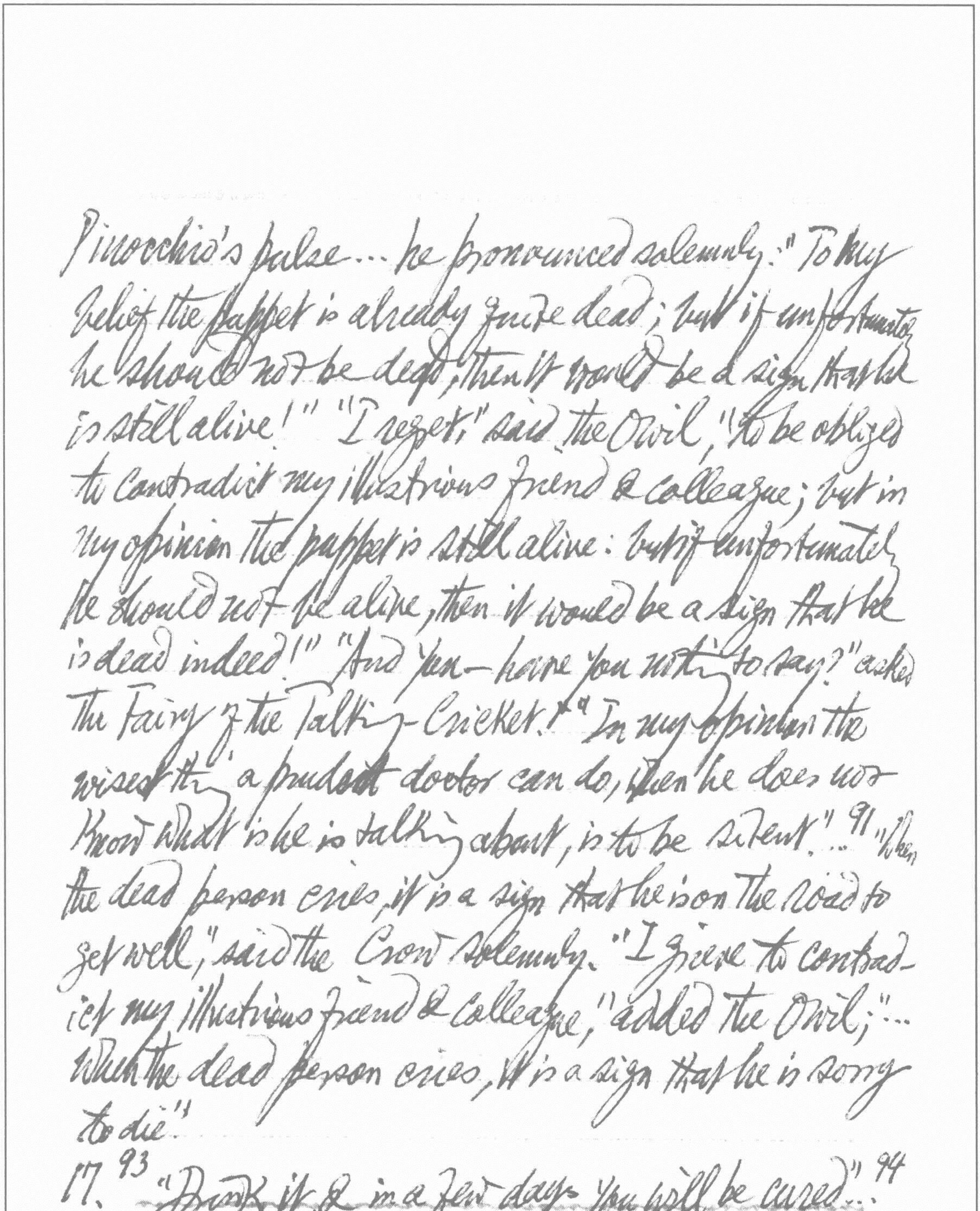


62
12. Like good companions in misfortune.. The Fox, who
was lame, walked leaning on the Cat, & the Cat, who
was blind, was guided by the Fox...[63] At the sympathetic
ring of the money the Fox, with an involuntary movement,
stretched out the paw that had seemed crippled, &
the Cat opened wide two eyes that looked like two
green lanterns. It is true that she shut them again, &
so quickly that Pinocchio observed nothing... Pinocchio
"I wish to go to school to study in earnest." [64] "Look
at me!" said the Fox. "Through my foolish passion for
study I have lost a leg" "Look at me!" said the
Cat. "Through my foolish passion for study I have
lost the sight of both my eyes."
13.[69] The Cat, who was suffering from indigestion, ... could
only eat 35 mullet with tomato sauce, & 4 portions
of tripe with Parmesan cheese; &...[70] As his doctor had
ordered him a strict diet, the Fox was forced to content
himself simply with a ~~st~~ hare dressed with a sweet & sour

sauce, & garnished lightly with fat chickens & early pullets. After the hare he sent for a made dish of partridges, rabbits, frogs, lizards & other delicacies &. He had such a disgust to food, he said, that he could ~~not~~ put nothing to his lips.... The host of the inn of the Red Craw-fish winked at the Fox & the Cat..

14. 76 Not knowing where to hide his gold pieces Pinocchio put them in his mouth precisely under his tongue... He heard two horrid sepulchral voices: "Your money or your life!"... the shorter assassin drew out an ugly knife & tried to force it between his lips.... But Pinocchio, as quick as lightning, caught his hand with his teeth, & with one bite bit it clean off & spat it out. Imagine his astonishment when... he perceived that he had spat a cat's paw the ground!

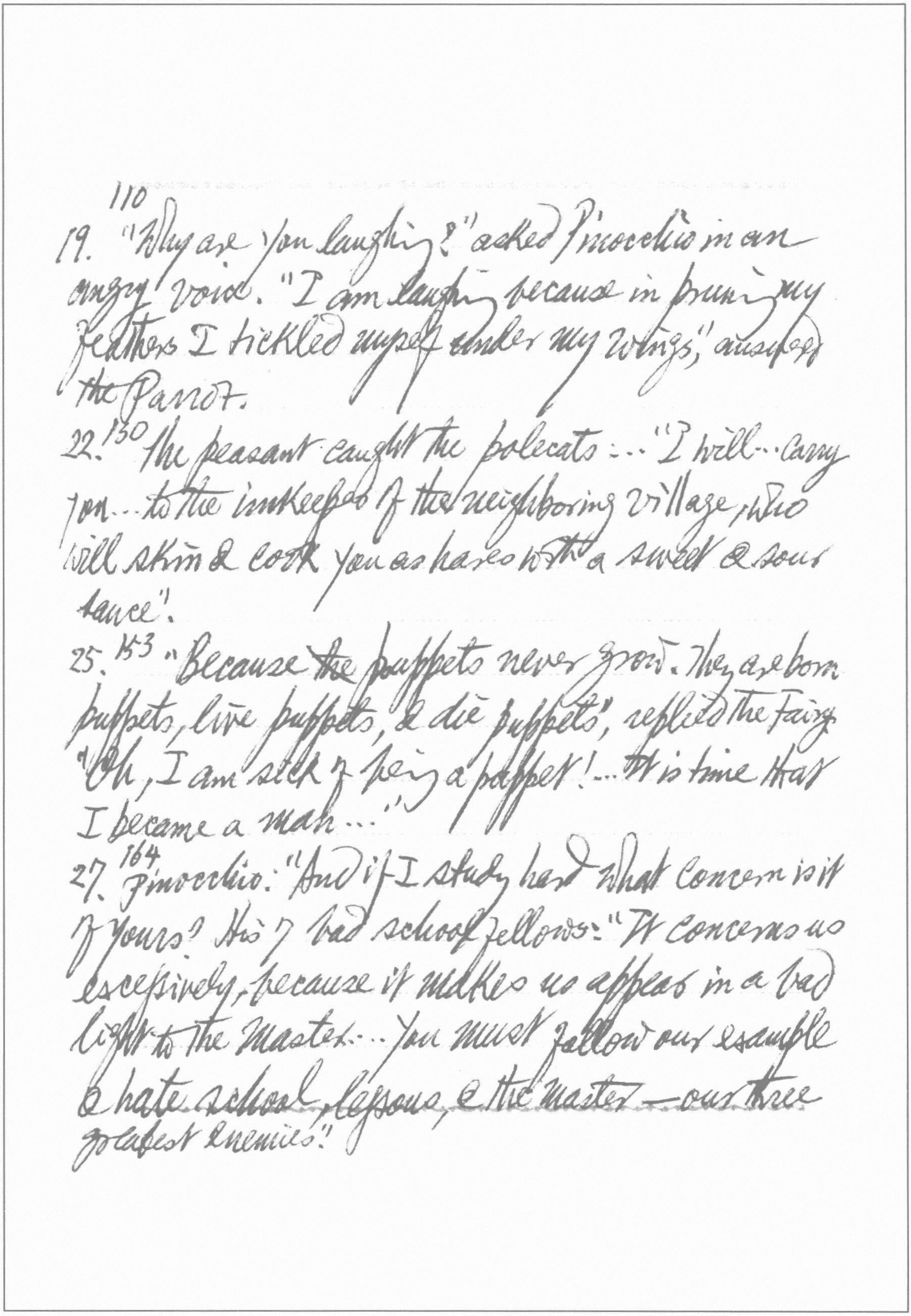
16. The beautiful Child with blue hair has the puppet taken down from a branch of the Big Oak. The Fairy sent for 3 doctors. The 90 Crow, advancing first, felt



Pinocchio's pulse… he pronounced solemnly: "To my belief the puppet is already quite dead; but if unfortunately he should not be dead, then it would be a sign that he is still alive!" "I regret," said the Owl, "to be obliged to contradict my illustrious friend & colleague; but in my opinion the puppet is still alive: but if unfortunately he should not be alive, then it would be a sign that he is dead indeed!" "And you—have you nothing to say?" asked the Fairy of the Talking-Cricket.!+ "In my opinion the wisest thing a prudent doctor can do, when he does not know what is he is talking about, is to be silent."…[91] "When the dead person cries, it is a sign that he is on the road to get well," said the Crow solemnly. "I grieve to contradict my illustrious friend & colleague," added the Owl; "… When the dead person cries, it is a sign that he is sorry to die."

17.[93] "Drink it, & in a few days you will be cured"…[94] "I don't like anything bitter." "…When you have drunk it I will give you a lump of sugar to take away the taste." ... "Give me first the lump of sugar, & then I will drink that bad bitter water ... It would be a fine thing if sugar was medicine! ... I would take it every day!" ... 98 He had scarcely told the lie when his nose, which was already long, grew at once two fingers longer ... 99 At this third lie his nose grew to such an extraordinary length that ... if he turned to one side he struck his nose against the bed or the window-panes ...

C8. 104 "What have you done with your paw?" the Cat ... became confused. Therefore the Fox said immediately, "My friend is too modest, & that is why she doesn't speak. ... We met an old wolf on the road, almost fainting from want of food, who asked alms of us ... She bit off one of her fore paws, & threw it to that poor beast that he might appease his hunger." And the Fox, in relating this, dried a tear. 105 Pinocchio was also touched ... "If all cats resembled you, how fortunate the mice would be!"



19. [110] "Why are you laughing?" asked Pinocchio in an angry voice. "I am laughing because in pruning my feathers I tickled myself under my wings," answered the Parrot.

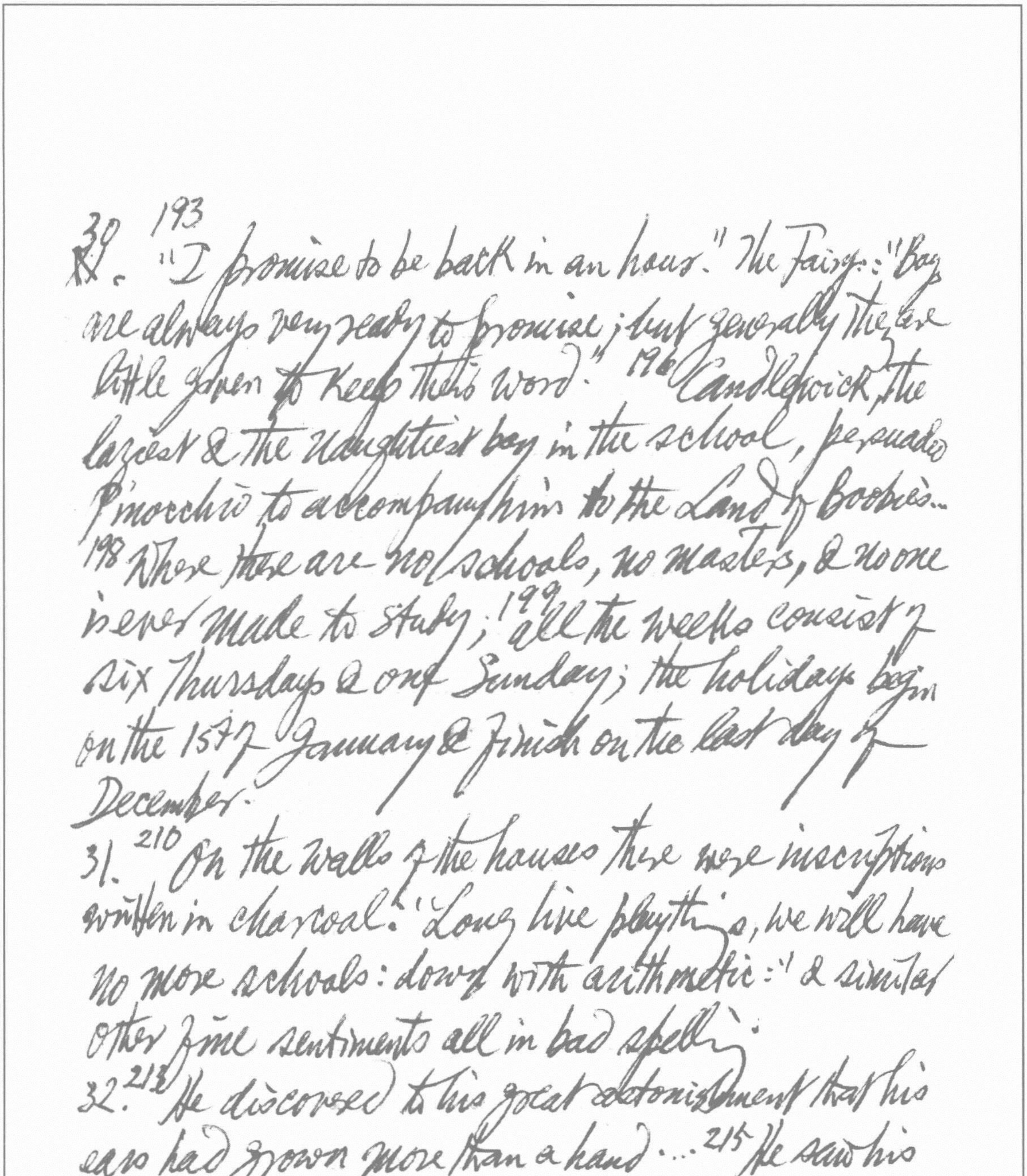
22. [130] The peasant caught the polecats ... "I will ... carry you ... to the innkeeper of the neighboring village, who will skin & cook you as hares with a sweet & sour sauce".

25. [153] "Because ~~the~~ puppets never grow. They are born puppets, live puppets, & die puppets", replied the Fairy. "Oh, I am sick of being a puppet! ... It is time that I became a man ..."

27. [164] Pinocchio: "And if I study hard what concern is it of yours? His 7 bad school fellows: "It concerns us excessively, because it makes us appear in a bad light to the Master ... You must follow our example & hate school, lessons, & the master — our three greatest enemies."

28. ^{175} To his extreme surprise he found himself enclosed in a great net, together with a swarm of fish of every size & shape... ^{178} The whiting, the sardines, the soles, the crabs, the anchovies, the mullet. ^{179} The fisherman = "It is always consolation to be fried in company" ...! ^{180} The green fisherman then fetched a wooden bowl full of flour & began to flour them each in turn, & ... threw them into the frying-pan.

29. ^{187} A window on the top floor was opened & Pinocchio saw a big Snail with a lighted candle on her head looking out... "Wait for me there. I will come down & open the door directly." "Be quick, for pity's sake, for I am dying of cold!" "My boy, I am a snail, & snails are never in a hurry." An hour passed, & then two, & the door was not opened... ^{188} At this second knock a window on the lower story opened & the same Snail appeared at it... ^{189} The following morning at daybreak, the door was at last opened



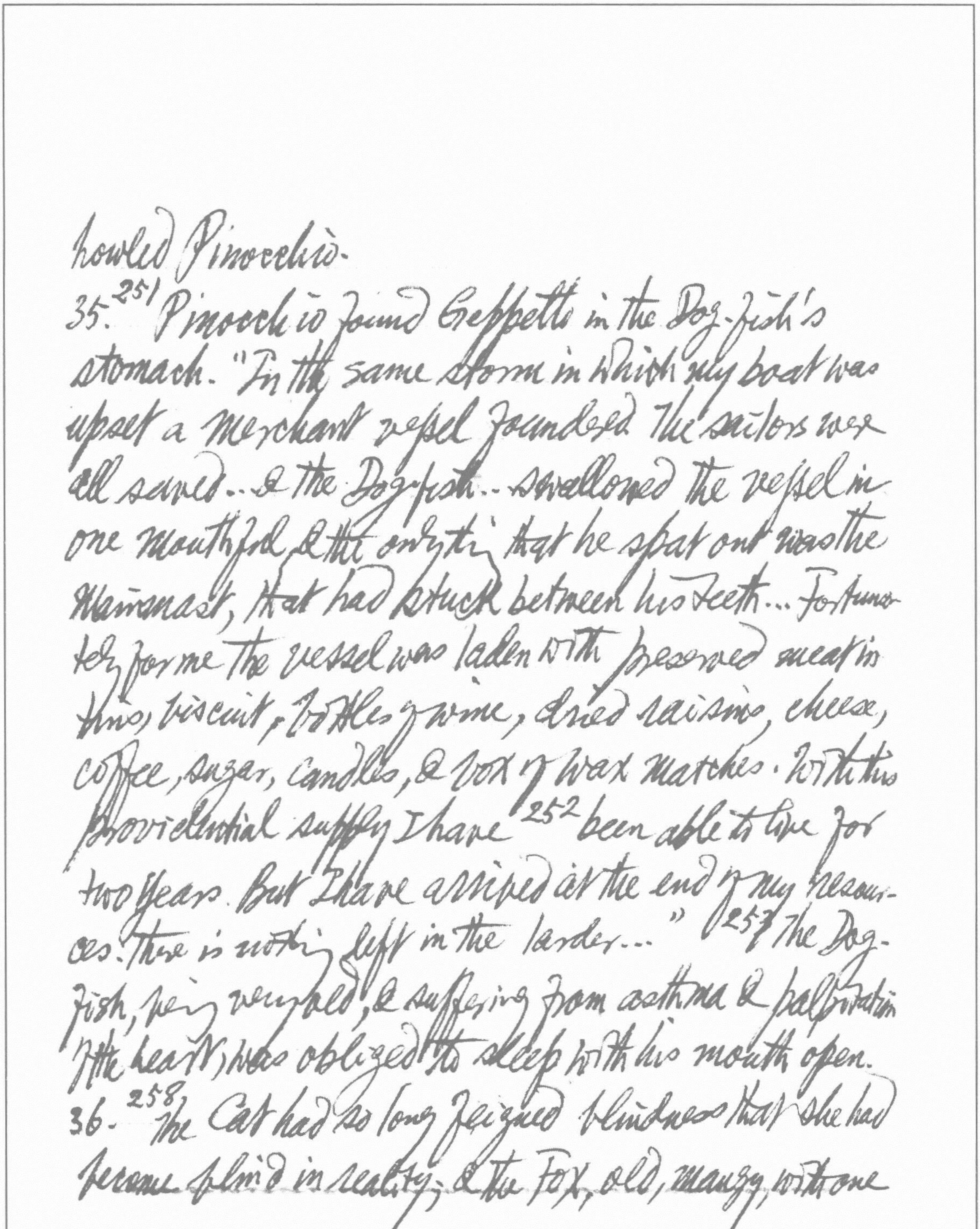
~~X~~ 30. 193 "I promise to be back in an hour." The Fairy: "Boys are always very ready to promise; but generally they are little given to keep their word." 196 Candlewick, the laziest & the naughtiest boy in the school, persuades Pinocchio to accompany him to the Land of Boobies.. 198 Where there are no schools, no masters, & no one is ever made to study; 199 all the weeks consist of six Thursdays & one Sunday; the holidays begin on the 1st of January & finish on the last day of December.

31. 210 On the walls of the houses there were inscriptions written in charcoal: 'Long live playthings, we will have no more schools: down with arithmetic:' & similar other fine sentiments all in bad spelling.

32. 212 He discovered to his great astonishment that his ears had grown more than a hand... 215 He saw his head embellished with a magnificent pair of donkey's ears!... 217 He took a big cotton cap, & putting it on

his head he pulled it well down over the point of his nose... 218 "Imagine his feeling when... he saw Candlewick with a big cotton cap on his head which came down over his nose... "The doctor ordered me to wear it because I have hurt this knee!"... 219 "The doctor prescribed it because I have grazed my foot"... 220 When Pinocchio & Candlewick discovered that they were struck with the same misfortune... they began to prick their ungainly ears & to make a thousand antics, & they ended by going into bursts of laughter... But in the midst of their merriment, Candlewick suddenly stopped & said: "Help, help! 221 I cannot any longer stand upright." "No more can I," exclaimed Pinocchio.

34. 243 The Dog-fish suffered very much from asthma, & when he breathed it was exactly as if a north wind was blowing. 244 "Resign ourselves & wait until the Dog-fish has digested us both," said the Tunny. "But I do not want to be digested!"



howled Pinocchio.
35.[251] Pinocchio found Geppetto in the Dog-fish's stomach. "In the same storm in which my boat was upset a merchant vessel foundered. The sailors were all saved... & the Dog-fish... swallowed the vessel in one mouthful, & the only thing that he spat out was the mainmast, that had stuck between his teeth... Fortunately for me the vessel was laden with preserved meat in tins, biscuit, bottles of wine, dried raisins, cheese, coffee, sugar, candles, & box of wax matches. With this providential supply I have[252] been able to live for two years. But I have arrived at the end of my resources. There is nothing left in the larder..." [257 The Dog-fish, being very old, & suffering from asthma & palpitation of the heart, was obliged to sleep with his mouth open.
36.[258] The Cat had so long feigned blindness that she had become blind in reality, & the Fox, old, mangy, with one

side paralysed, had not even his tail left..[having been]
obliged to sell his beautiful tail to a travelling pedler,
who bought it to drive away flies... 263 Pinocchio
learnt to make hampers & baskets of rushes 266 upon
awakening he discovered...that he had become a boy

*不可同日而語 of Lockhart, Life of Sir Walter Scott, "Everyman's", p. 213

Lav- engro – master (word) (Gypsy)

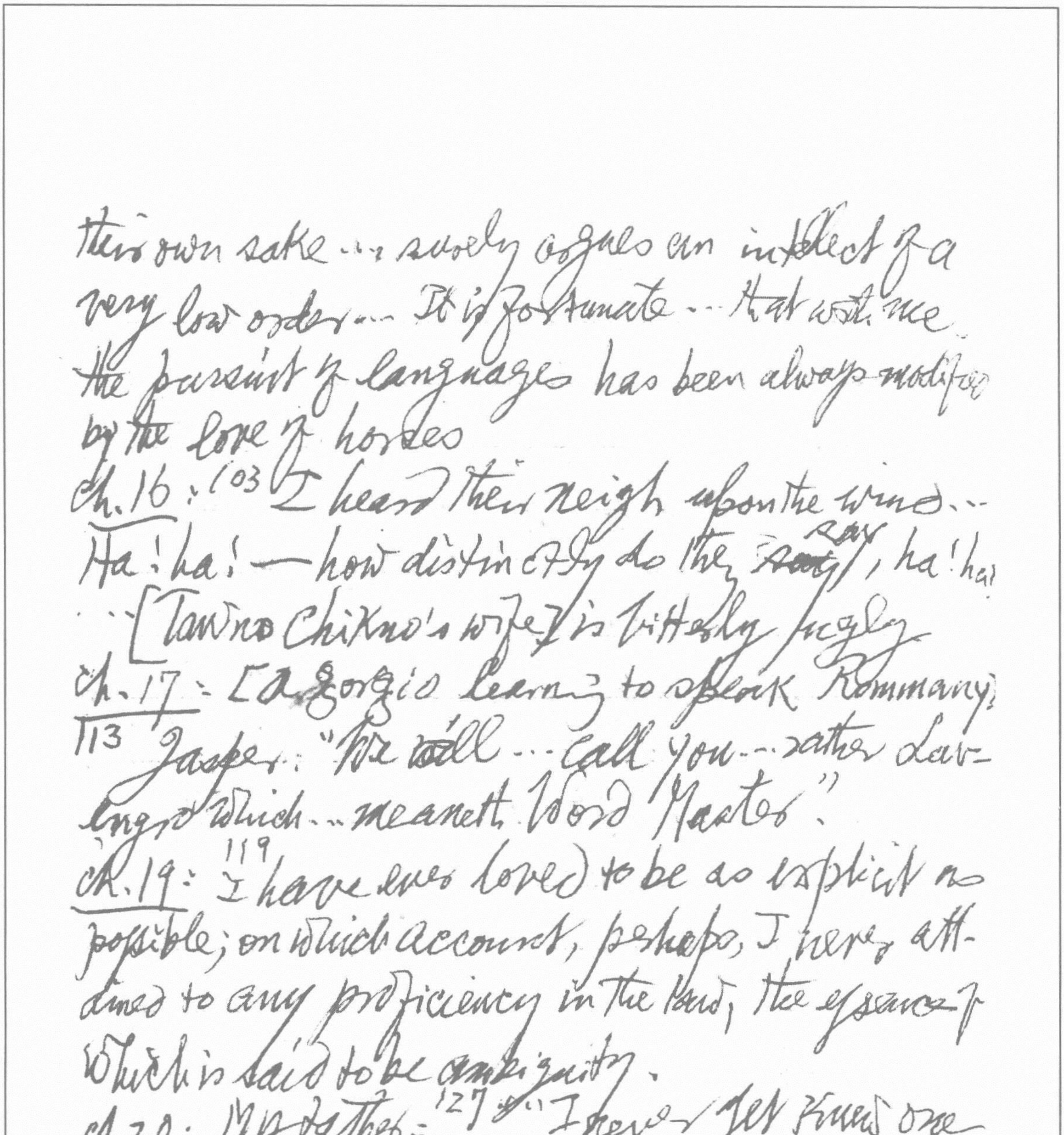
George Borrow, Lavengro (Everyman's Libr)

vii "Though he loved to call himself "Word-master" Borrow was far from being a 1st-rate writing man. He wrote with infinite difficulty & had what Sainte Beuve called in the case of Mérimée le style plat. ix "autobiographiction." xi a good 19th cent. prose-writer without a style. a kind of a gypsyfied Robin Hood existence under the greenwood tree. He was as conservative as a gypsy or a tramp, & his hatred of novelty was worthy of the people among whom Vaya usted con Dios, y que no haya Novedad is a common form of valediction. xxv a polyglot raree-show" — Thomas Seccombe.

ch. 5: 41 "Oh, crime & virtue, virtue & crime! — it was old John Newton, I think, who, when he saw a man going to be hanged, said, "There goes John Newton, but for the grace of God!"

ch. 6: 44 Not that I would mention figures in the same day with Lilly's Grammar* [Latin]

52
ch. 7: "Scotland is a better country than England," said an ugly, blear-eyed child... "Is it?" said I. "Then you ought to be very thankful for not having been born in England"... Bow to the storm, & it shall pass over you.
84
ch. 13: The groom advised me: "When you feel yourself going, don't lay hold of the mane of the horse; that's no use; mane
85
never yet saved man from falling, no more than straw from drowning; it's his sides you must cling to with your calves & feet..." 86 It has been said, I believe, that the more languages a man speaks, the more a man is he; which is very true, provided he acquires languages as a medium for becoming acquainted with the thoughts & feelings of the various sections into which the human race ~~into wh~~ is divided; but, in that case, he should be rather termed a philosopher than a philologist — between which two the difference is wide indeed! ... The pursuit of tongues for



their own sake ... surely argues an intellect of a
very low order ... It is fortunate ... that with me
the pursuit of languages has been always modified
by the love of horses
ch. 16: 103 I heard their neigh upon the wind ...
Ha! ha! — how distinctly do they say, ha! ha!
... [Tawno Chikno's wife] is bitterly jugly
ch. 17: [a gorgio learning to speak Rommany]
113 Jasper: "We will ... call you ... rather Lav-
engro which ... meaneth Word Master".
ch. 19: 119 I have ever loved to be as explicit as
possible; on which account, perhaps, I never att-
ained to any proficiency in the law, the essence of
which is said to be ambiguity.
ch. 20: My father: 127 "I never yet knew one
of an independent spirit get on in the army; the
secret of success in the army is the spirit of
subordination" "Which is a poor spirit after all"
said my mother.

* The theory is referred to in Edith Sitwell, Taken Care of, p. 25 à propos of her father's "dotty" theories

Ch. 22: 134 "There is no faith in countenances" ... It was written that I should not yet cease to be Lav-engro though I had become, in my own opinion, a kind of Lavater ... 137 Suddenly a bright thought came into my head, & I said, although I cannot obtain a [Danish] grammar dictionary or [illegible], I can perhaps obtain a Bible in this language, & if I can procure a Bible, I can learn the language

Ch. 23: 140 William Taylor: "Is it possible to become a good German without smoking? ... I trace their philosophy to their smoking."

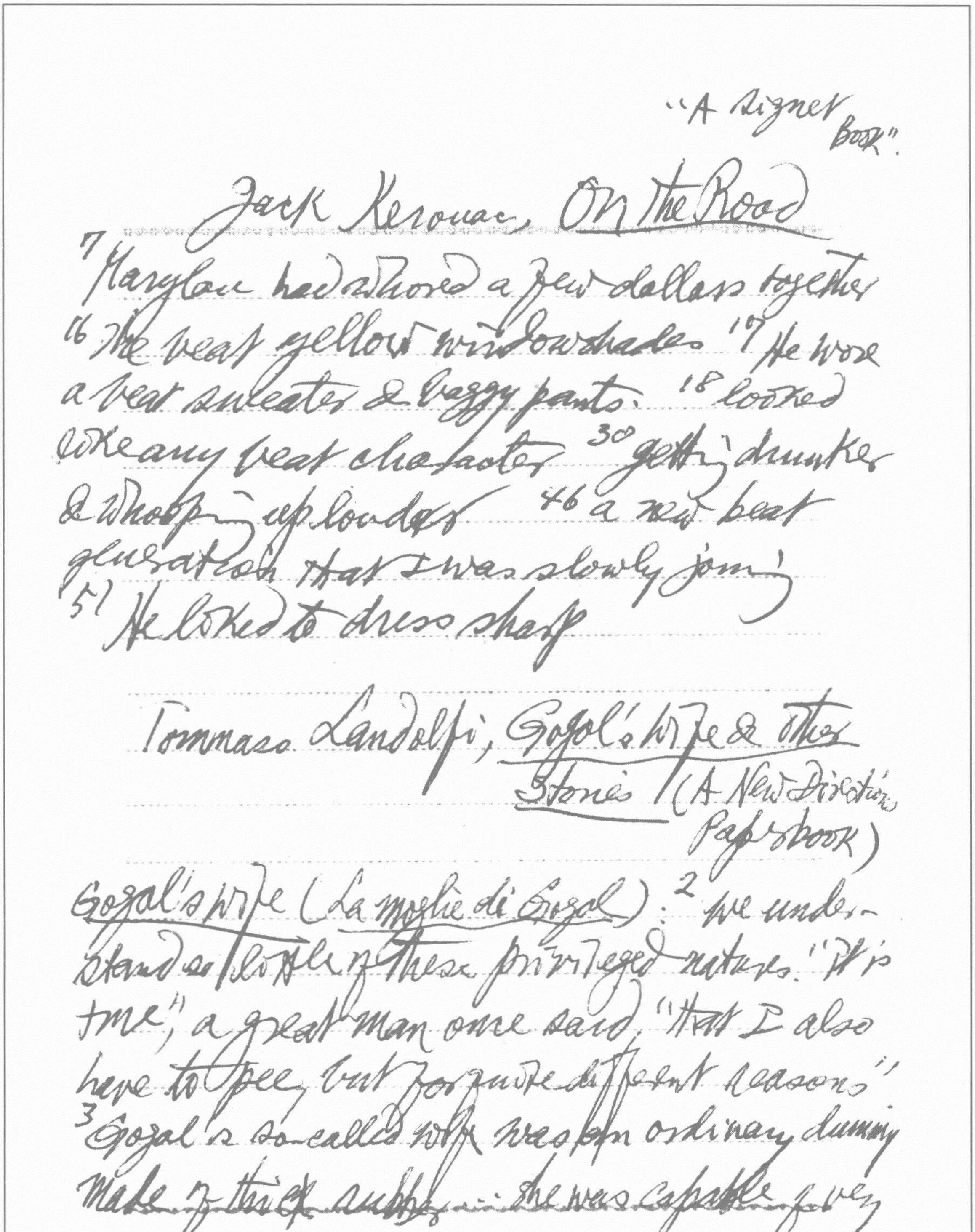
Ch. 25: 156 All is a lie, was the doctrine of Buddh.

Ch. 30: 181 [Sir] Richard Phillips] the publisher: "... that the world is shaped like a pear, & not like an apple, as the fools of Oxford say, I have satisfactorily proved in my book*. ... 184 German, at present, is a drug; & between ourselves, nobody has contributed to make it so than my good friend & correspondent [Taylor]."

ch. 33: 199 The publisher [who has forsworn animal food & drinks no wine]: "If, I am a Brahmin with respect to meat, I am a Mahometan with respect to wine." .. 200 "Goethe is a drug ... No, I do not want you to translate anything from the German What I want you to do, is to translate into German. I am willing to encourage merit ... I have determined that you shall translate my book of philosophy into German ... I am not a drug, sir, in Germany, as Goethe is here ..." 201

ch. 36: 208 I was a tolerable German scholar, it is true ... but to translate from a foreign language into your own, is a widely different thing from translating your own into a foreign language ... another difficulty remained ... the language the great man employed in his writings was very hard to understand... Sometimes I was almost tempted to substitute something of my own for what the publisher had written, but my conscience interposed; the awful words, Traduttore traditore, commenced ringing in my ears.

ch. 93 488 The Man in Black on Mezzofante: Napoleon: "Nous avons eu ici un exemple qu'un homme peut avoir beaucoup de paroles avec bien peu d'esprit"



"A Signet Book".

Jack Kerouac, On the Road

7 Marylou had whored a few dollars together 16 the beat yellow windowshades. 17 He wore a beat sweater & baggy pants. 18 looked like any beat character 30 getting drunker & whooping up louder 46 a new beat generation that I was slowly joining
51 He looked to dress sharp

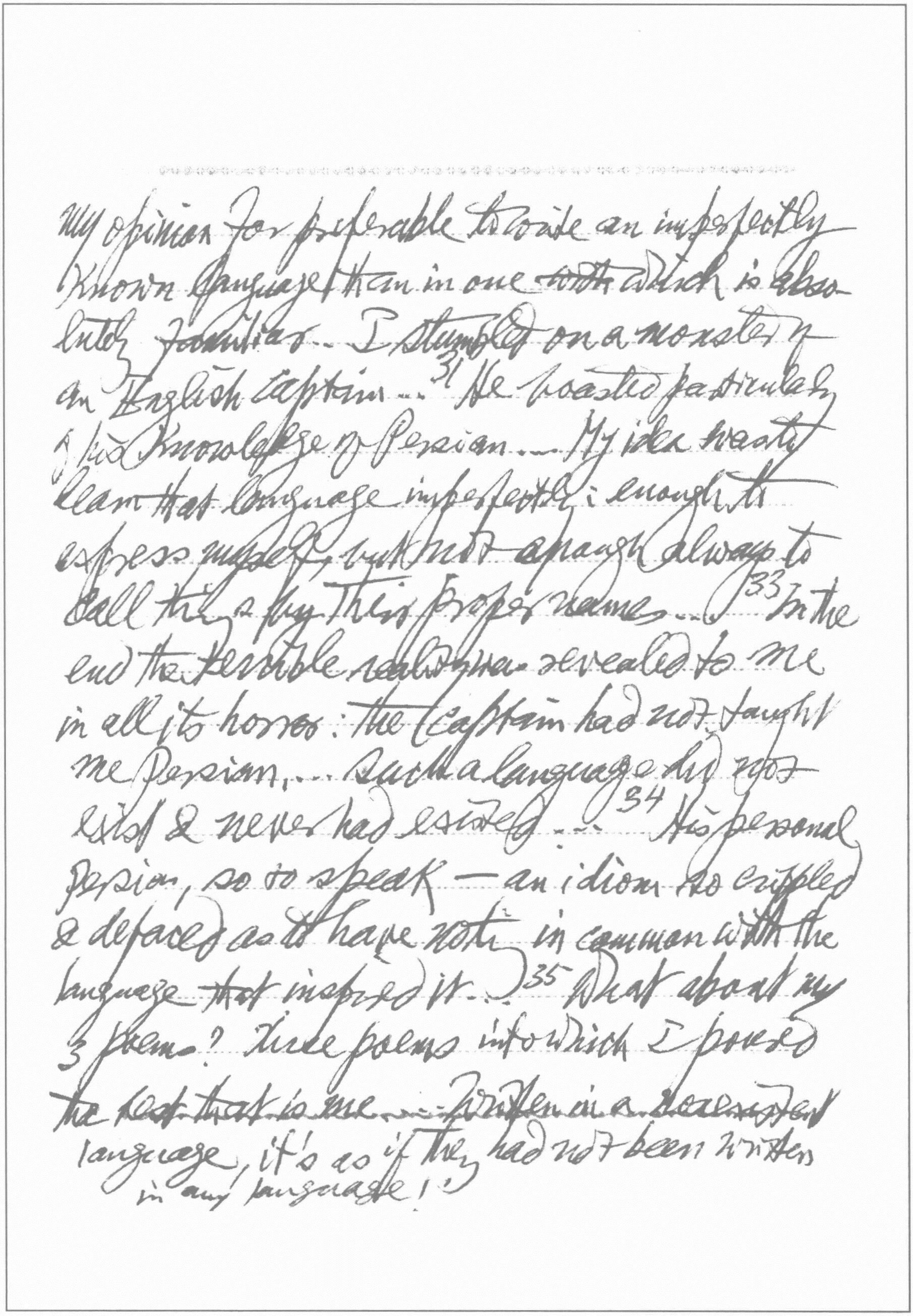
Tommaso Landolfi, Gogol's Wife & Other Stories (A New Directions Paperbook)

Gogol's Wife (La moglie di Gogol): 2 we understand so little of these privileged natures. "It is true," a great man once said, "that I also have to pee, but for quite different reasons." 3 Gogol's so-called wife was an ordinary dummy made of thick rubber… she was capable of very

* Her name is Caracas.

wide alterations of her attributes without, of course being able to alter her sex. *She could sometimes appear to be thin, with hardly any breasts & with narrow hips like a young lad, & at other times to be excessively well-endowed or — let us not mince matters — fat ... He would inflate her to a greater or lesser degree, would change her wig & her other tufts of hair ... [4] She soon became no longer his slave but his tyrant. [5] ... Her genital organs were formed by means of ingenious folds in the rubber ... Nikolai Vassilevitch blew his wife up through the anal sphincter with a pump of his own invention. To deflate one unscrewed a stopper in the mouth, at the back of the throat.

Dialogue on the Greater Harmonies (Dialogo dei massimi sistemi) [30] of [the poet]: "It is in

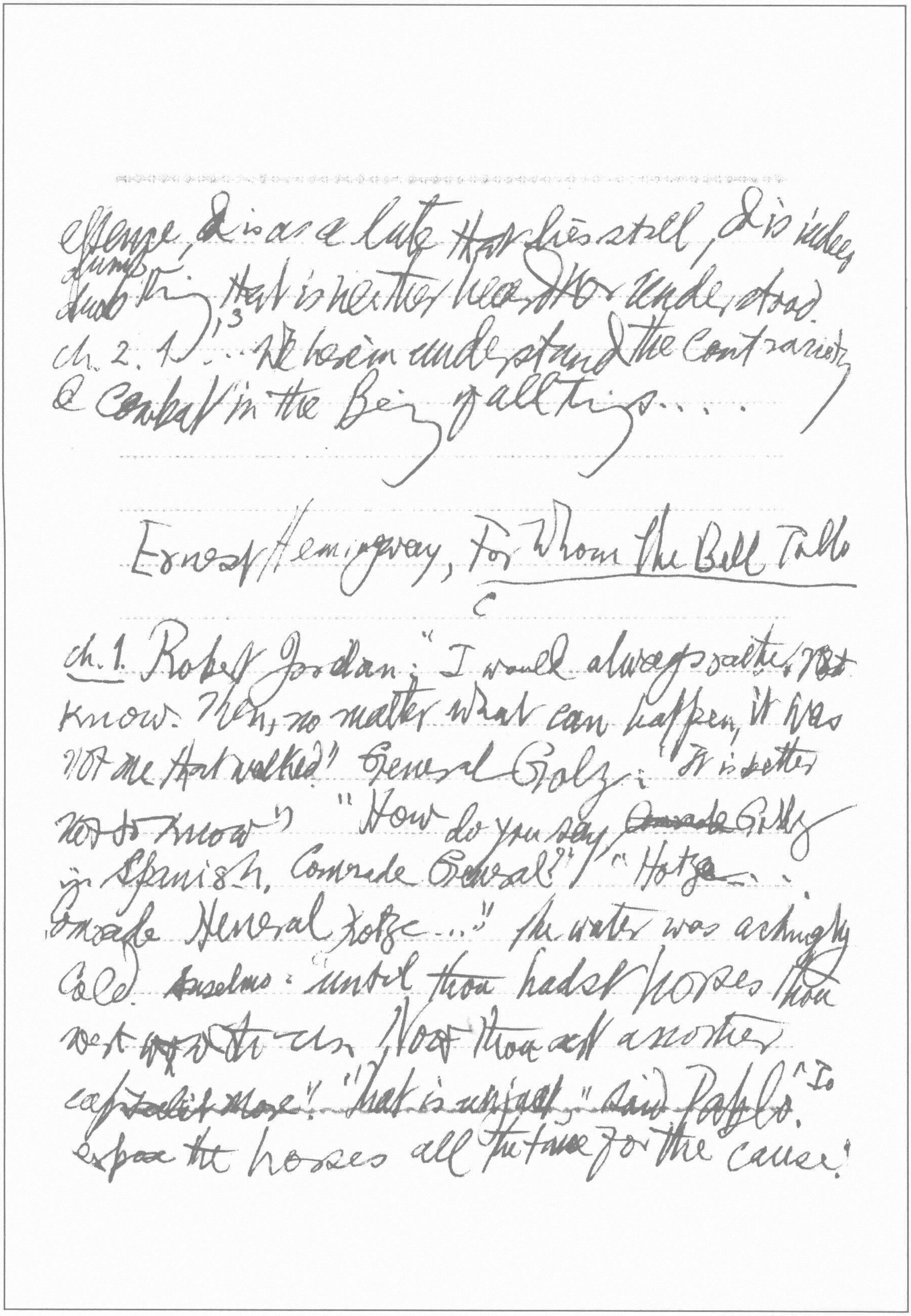


my opinion far preferable to write an imperfectly
known language than in one ~~with~~ which is absolutely familiar... I stumbled on a monster of
an English captain...[31] He boasted particularly
of his knowledge of Persian... My idea was to
learn that language imperfectly: enough to
express myself, but not enough always to
call things by their proper names...)[33] In the
end the terrible reality was revealed to me
in all its horror: the captain had not taught
me Persian,... such a language did not
exist & never had existed...[34] His personal
Persian, so to speak — an idiom so crippled
& defaced as to have nothing in common with the
language that inspired it...)[35] What about my
3 poems? Three poems into which I poured
the best that is me... written in a nonexistent
language, it's as if they had not been written
in any language!

The Two Old Maids (Le due zitelle) : He 53//
describes his office as "the most fitting glob
of spit in the ministerial cuspidor".

Jacob Boehme, The Signature of all
Things with other writings
("Everyman's Library")

Signatura Rerum, p. 9 ch. 1, 1: All whatever is spoken,
written, or taught of God, without the knowledge of the sign-
-ature is dumb & void of understanding ... if his sound
& spirit out of his signature & similitude enter
into my own similitude & imprint his similitude
into mine, then I may understand him
really & fundamentally, be it either spoken
or written, if he has the hammer that can strike
my bell. ... p. 10 4. the signature or form is no spirit,
but the receptacle, container, or cabinet of the spirit
wherein it lies; for the signature stands in the



silence, it is as a lute that lies still, it is indeed dumb thing that is neither heard nor understood.
ch. 2. 13 ... We herein understand the contrariety & combat in the Being of all things....

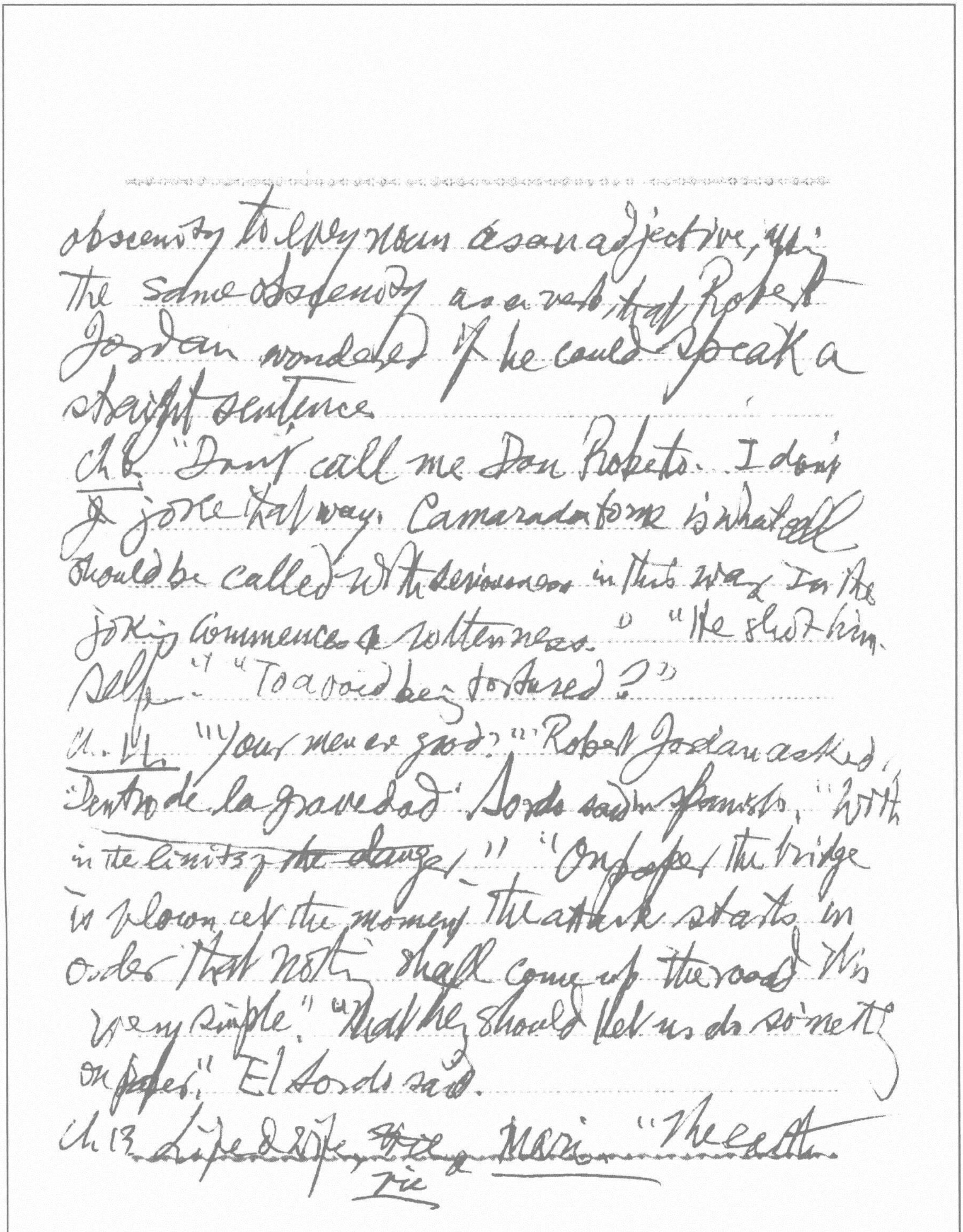
Ernest Hemingway, For Whom the Bell Tolls

ch. 1. Robert Jordan: "I would always rather not know. Then, no matter what can happen, it was not me that talked." General Golz: "It is better not to know." "How do you say ~~Comrade~~ Golz in Spanish, Comrade General?" "Hotze... Comrade General Hotze..." The water was achingly cold. Anselmo: "until thou hadst horses thou wert with us. Now thou art another capitalist more." "That is unjust," said Pablo. "I expose the horses all the time for the cause."

the old man was right. The horses made him rich & as soon as he was rich he wanted to enjoy life

ch. 2. Anselmo: "He is a gypsy. So if he catches rabbits he says it is foxes. If he catches a fox he would say it was elephant." Pablo killed more people than the cholera... than the typhoid fever.

ch. 3 Robert: "You have not God any more?" Anselmo: "No. Man. Certainly not. If there were God, never would He have permitted what I have seen with my eyes. Let them have God" "They claim Him." "Clearly I miss Him, having been brought up in religion. But now a man must be responsible to himself." "Go to the unprintable," ~~Agustin~~ Agustin said. "And unprint thyself." Agustin spoke obscenely, coupling an obscenity to every



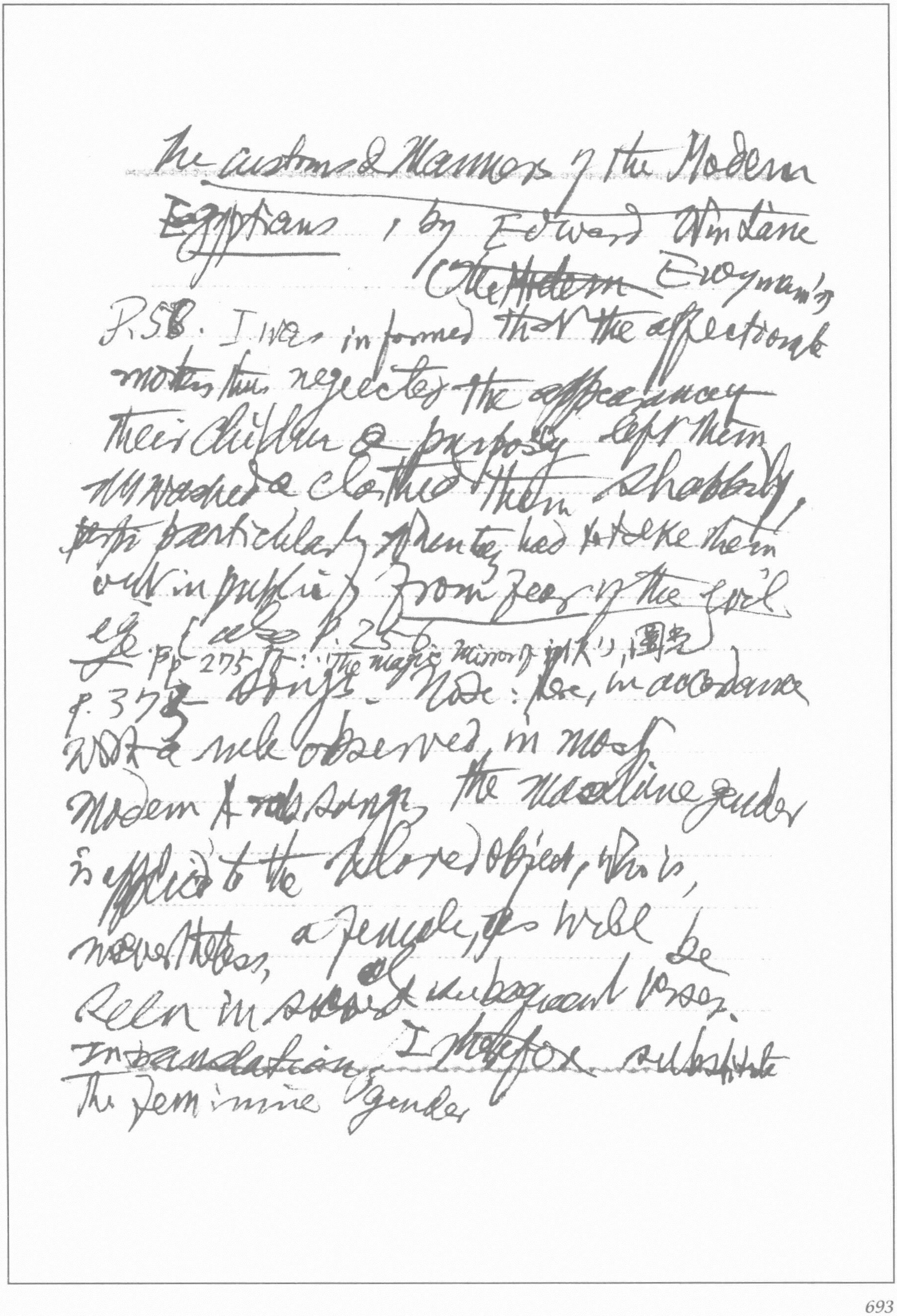
obscenity to apply noun as an adjective, using
the same obscenity as a verb, that Robert
Jordan wondered if he could speak a
straight sentence.

Ch 6 "Don't call me Don Roberto. I don't
joke that way. Camarada to me is what all
should be called with seriousness in this way. In the
joking commences a rottenness." "He shot him-
self." "To avoid being tortured?"

Ch 11 "Your men are good?" Robert Jordan asked.
"Dentro de la gravedad" Sordo said in Spanish. "Within
in the limits of ~~the danger~~." "On paper the bridge
is blown at the moment the attack starts in
order that nothing shall come up the road. This is
very simple." "That they should let us do something
on paper." El Sordo said.

Ch 13 Life & wife, ~~[illegible]~~ tie, Maria "The earth orgasm

moved" Maria said. Pilar: "It never moves more than three times in a lifetime."
ch. 16: "I teach Spanish in a university." "You look little like a professor," Primitivo said. "He has no beard," Pablo said. "But why Spanish?" Andrés said. "Would it not be easier to teach English since you are English?" "Nada," Pilar said, "He teaches Spanish to North Americans who speak English."
ch. 18: Karkov: "This government has had much money. They will give nothing to their friends. You are a friend. All right. You will do it for nothing." Jordan: "I have read the Handbook to Marxism that Emile Burns edited."
ch. 19 Pilar: "Nor am I deaf to such things. I smell of death I." "Why do you say deaf when it is a thing of the nose?" Fernando asked. the perpetual bulge that is the mark of her husband's favor

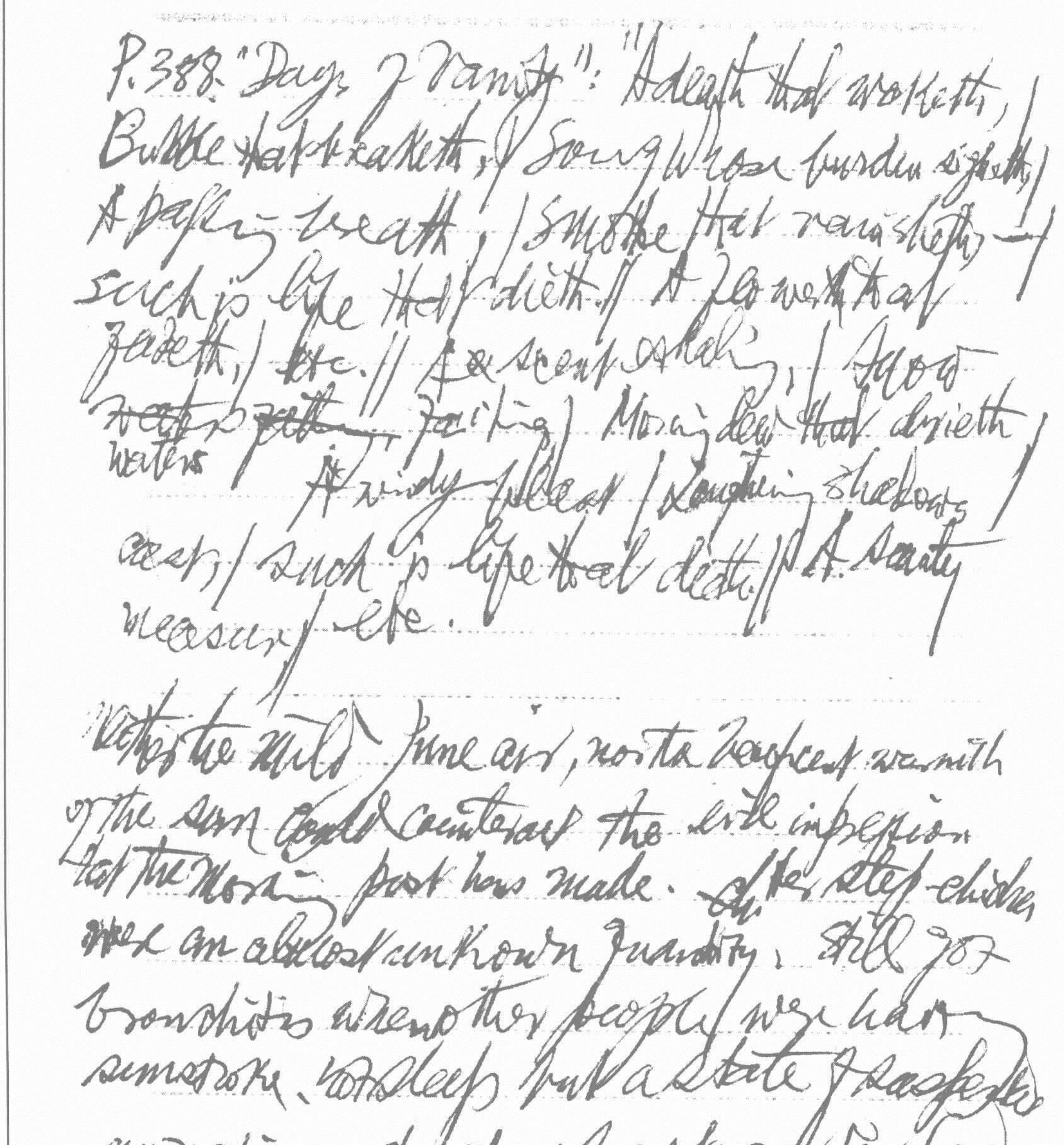


The Customs & Manners of the Modern
Egyptians, by Edward Wm Lane
(~~Ote Modern~~ Everyman's)

P.58. I was informed that the affectionate
mothers thus neglected the appearance of
their children & purposely left them
ill washed & clothed them shabbily,
~~pp~~ particularly when they had to take them
out in public, from fear of the evil
eye. [also p. 256.
pp 275 ff: The magic mirror of ink, 圓光]

p. 375 Songs. Note: Here, in accordance
with a rule observed in most
modern Arab songs, the masculine gender
is applied to the beloved object, who is,
nevertheless, a female, as will be
seen in second & subsequent verses.
In translation, I therefore substitute
the feminine gender

The Poetical Works of Christina Rossetti.
ed. W. M. Rossetti, (Macmillan), Pp. 322-3
"In the Lane": "Did I loiter in the lane? // None was there to see me: // Only roses in the hedge / Lilies on the river, / Saw our greeting fast & fond, / Counted gift & giver, / Saw me take her to my home, / Take her home for ever" (p. 323), 此子夜讀曲遺
P. 311. "At Home": "When I was dead, my spirit turned / To seek the much-frequented house. / I passed the door & saw my friends, / Feasting beneath green orange-boughs; / ... // I shivered comfortless, but cast / No chill across the tablecloth; / I all-forgotten shivered, sad / to ~~stay yet~~ and yet to part how loth: / I passed from the familiar room, / I who from love had passed away, / Like the remembrance of a guest / That ~~tarrieth~~ tarrieth but a day"



P.388. "Days of Vanity": "A dream that waketh, /
Bubble that breaketh, / Song whose burden sigheth, /
A passing breath, / Smoke that vanisheth, — /
Such is life that dieth. // A flower that
fadeth, / etc. // A scent exhaling, / Tossed
~~waters~~ ~~path~~ failing / Morning dew that drieth /
waters / A windy blast / Lengthening shadows
cast, / Such is life that dieth. // A scanty
measure / etc.

Neither the mild June air, nor the fragrant warmth
of the sun could counteract the evil impression
that the Morning post has made. Her step-children
were an almost unknown quantity. Still got
bronchitis when other people were having
sunstroke. Not sleep but a state of suspended
animation. The storm burst over her head.
The Kitchen rose to the occasion of a dinner for
unexpected guests

女綆短汲深

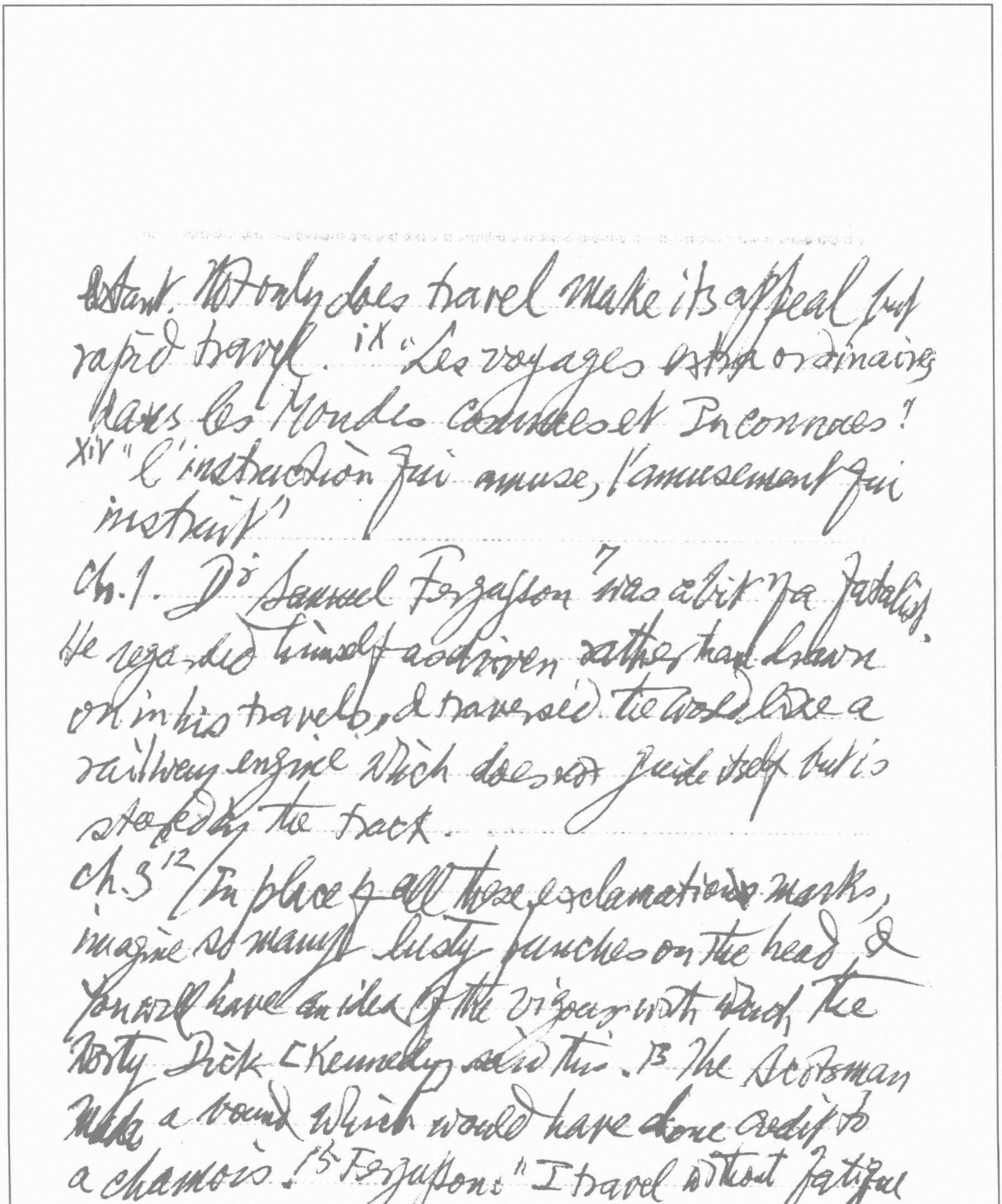
Exclaimed he in an enormous voice contemplate an unseen audience in a building of just twice the size of Albert Hall. You only want to get her when you want her. Have no passport to her heart

Dryden, Religio Laici, 33-5: "In Pleasure some their glutton souls would steep; / But found their Line too short, the Well too deep" (Poems, ed. of Sargeaunt, Oxford, p. 100)

Jules Verne, Five Weeks in a Balloon (Everyman's Lib.)

vii Introduction: In everyone of us there is deeply rooted the desire for adventure. Children crawling among table legs & pretending to be Red Indians in the forest, or clambering astride chairs to take part in tournaments, are only giving expression to this universal craving ... Verne saw in trains & steamships but the lowest rungs in the ladder of invention & discovery.

viii Every invention has its prophets. Leonardo da Vinci's drawings of a flying-machine are



extant. Not only does travel make its appeal but rapid travel. ix "Les voyages extraordinaires dans les Mondes connues et Inconnues?"
xiv "l'instruction qui amuse, l'amusement qui instruit"

Ch. 1. Dr Samuel Fergusson [7] was a bit of a fatalist. He regarded himself as driven rather than drawn on in his travels, & traversed the world like a railway engine which does not guide itself but is steered by the track.

ch. 3 [12] In place of all those exclamation marks, imagine so many lusty punches on the head & you will have an idea of the vigour with which the worthy Dick [Kennedy said this. [13] The Scotsman made a bound which would have done credit to a chamois! [15] Fergusson: "I travel without fatigue & halt without need of rest."

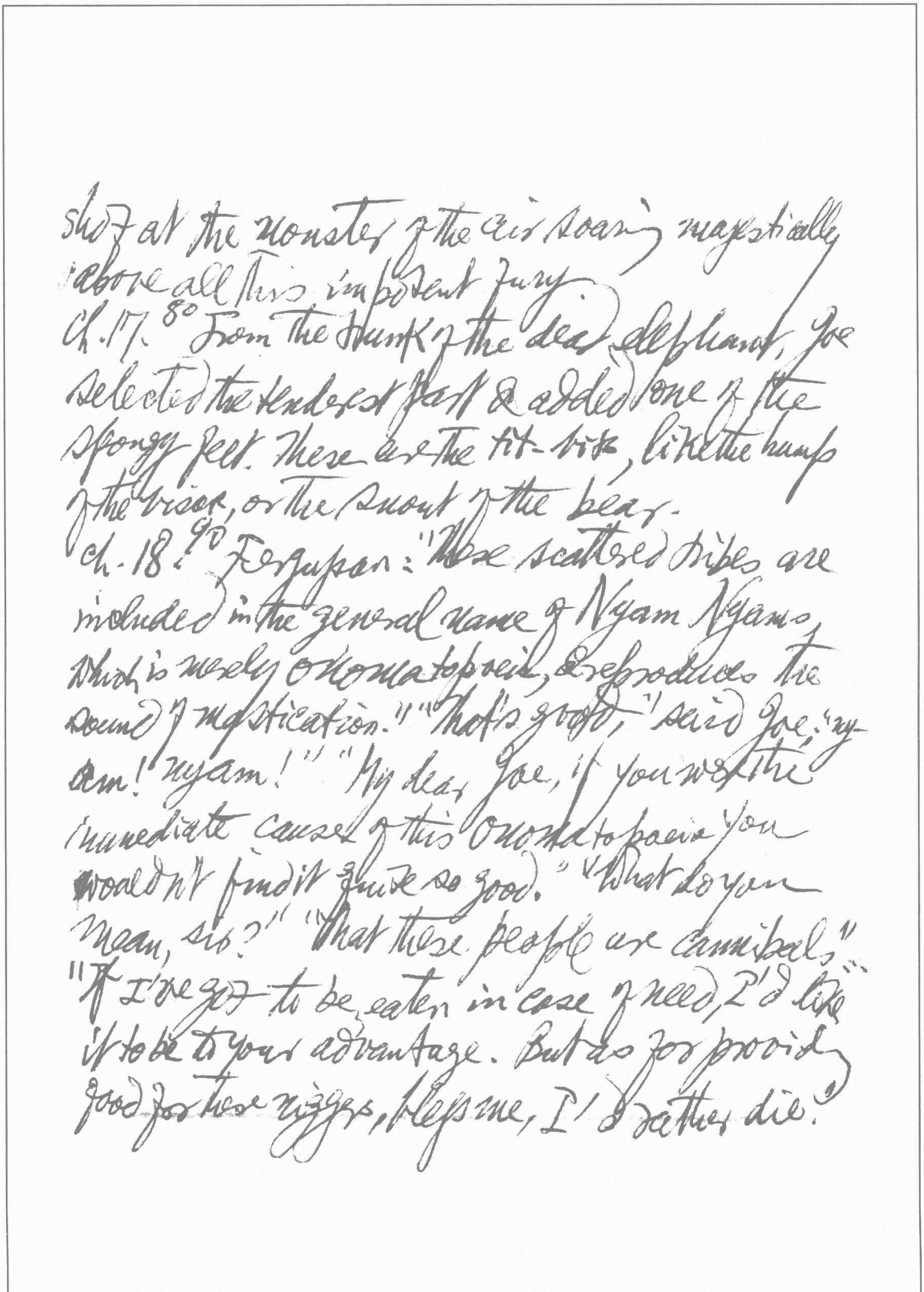
ch. 5: 20 What particularly exasperated Dick was that the doctor seemed to regard him as irrevocably destined to be his companion in the air. Samuel abused in an intolerable way the word "we". "We shall be ready on the ... We shall start on the ..."

21 And Kennedy realised how easy such a journey is — on the map.

27 ch. 6: "The three of us together," Ferguson said "don't weigh much over 400 lbs." "But if it was necessary to your expedition, sir," said Joe Wilson, "I could easily get down twenty pounds by not eating!"

Ch. 8 34 For a balloon is always motionless in relation to the surrounding air. It's not the balloon that travels but the air itself.

Ch. 12: 47 The whole population had turned out, & howled with rage & fear. Arrows were vainly



shot at the monster of the air soaring majestically
above all this impotent fury.
Ch. 17. 8° From the trunk of the dead elephant, Joe
selected the tenderest part & added one of the
spongy feet. These are the tit-bits, like the hump
of the bison, or the snout of the bear.
Ch. 18. 9° Ferguson: "These scattered tribes are
included in the general name of Nyam Nyams,
which is merely onomatopoeic, & reproduces the
sound of mastication." "That's good," said Joe; "ny-
am! nyam!" "My dear Joe, if you were the
immediate cause of this onomatopoeia you
wouldn't find it quite so good." "What do you
mean, sir?" "That these people are cannibals."
"If I've got to be eaten in case of need, I'd like
it to be to your advantage. But as for providing
food for these niggers, bless me, I'd rather die."

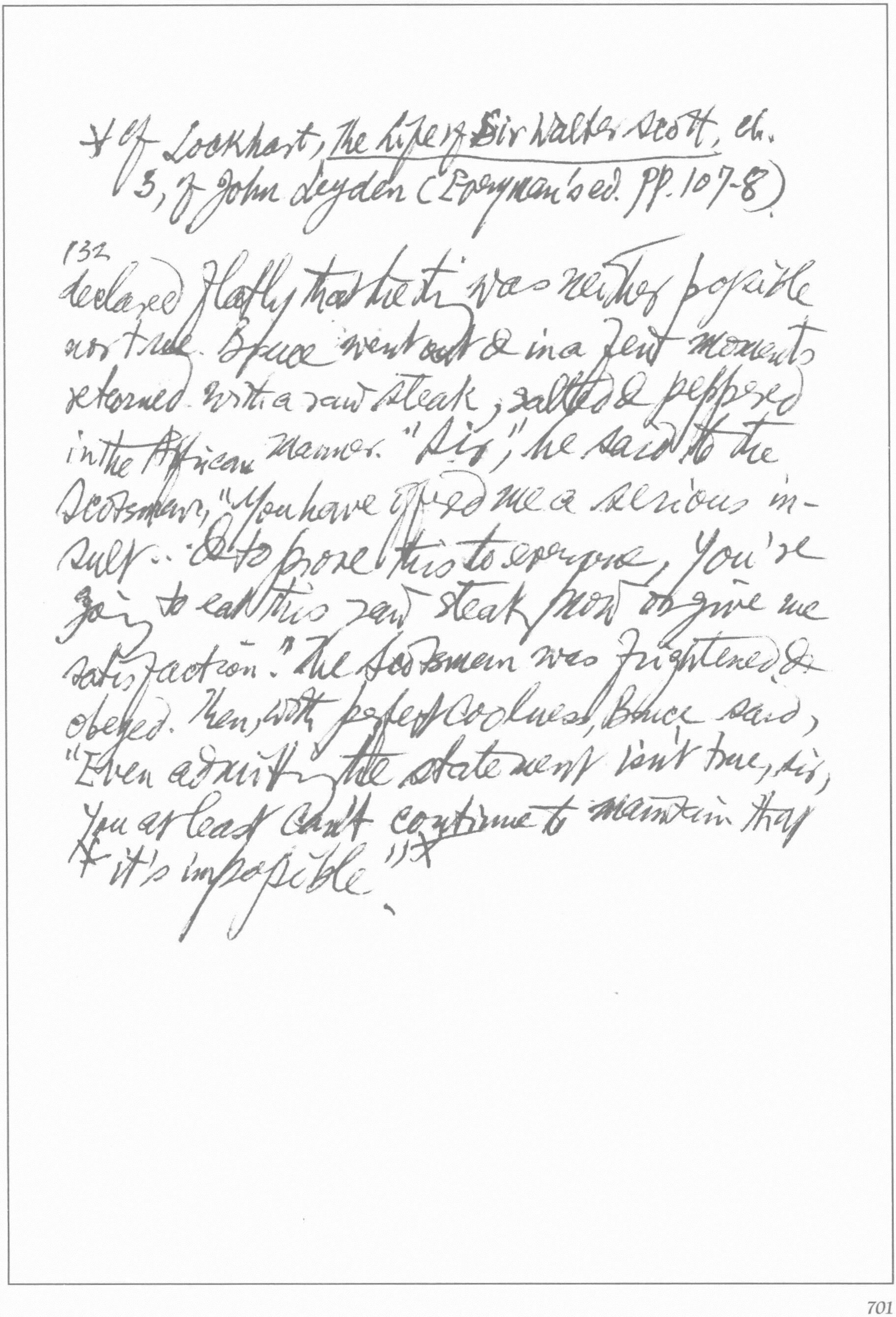
* of Hugo's poem

91 "All right, Joe," said Kennedy "that's understood. We shall rely on you when the time comes!" "Joe talks like this to make us pamper him & fatten him up"

Ch. 20 94 "I've got an idea, sir," said Joe. "How would it be to harness some live eagles to our car & let them drag us through the air?" *

Ch. 24. 122 131 the agonies of thirst

Ch. 28. "People hold out much longer without food than without drink" "I can quite believe that. Besides, at a pinch, a man can eat whatever turns up, even his fellow-men, though that must be hard to digest." James Bruce the explorer stated that the people of East Africa ate raw meat. ~~History~~ His story was received with extreme scepticism. A Scotsman



+ Cf. Lockhart, The Life of Sir Walter Scott, ch.
3, of John Leyden (Everyman's ed. pp. 107-8).

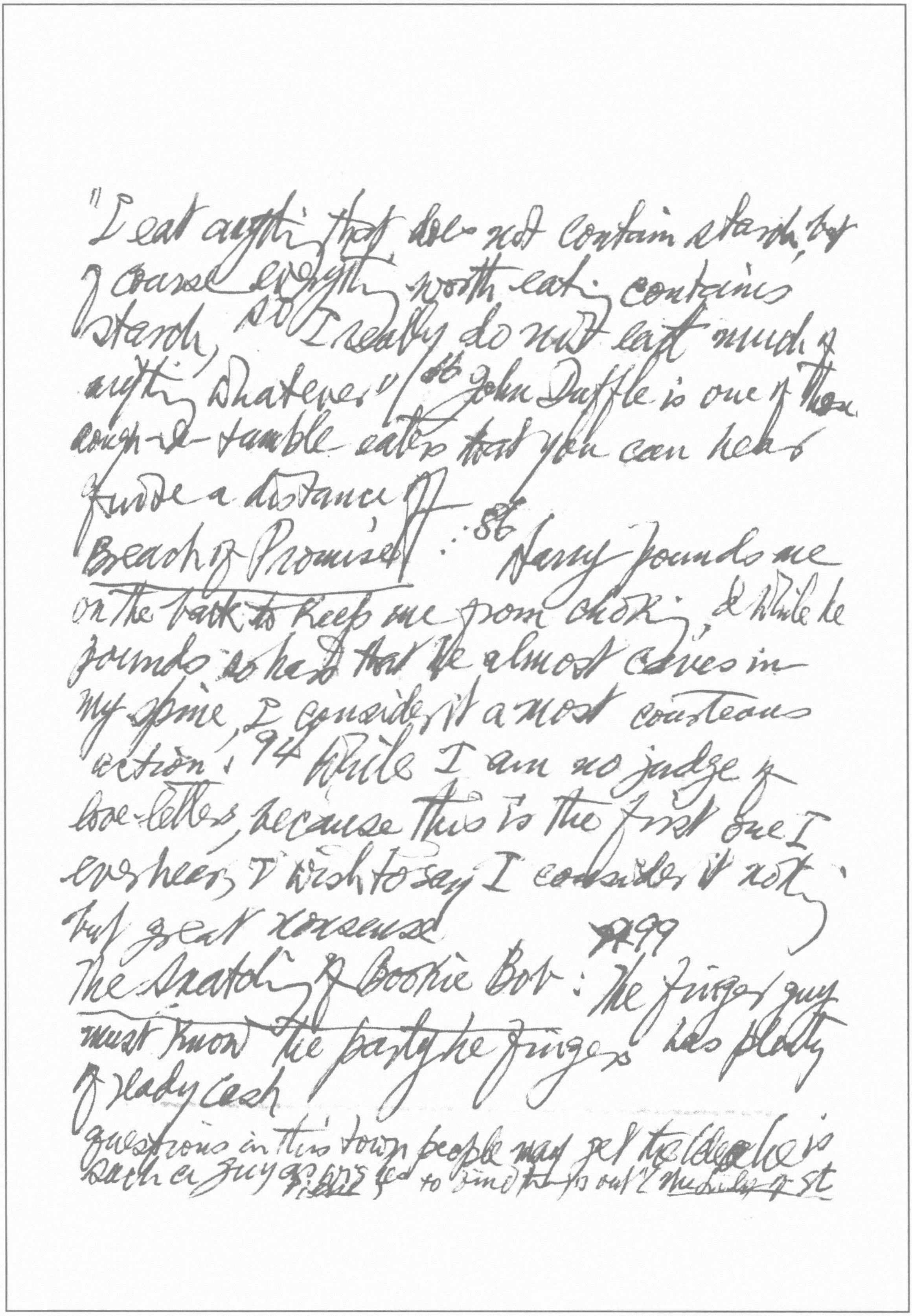
132
declared flatly that the story was neither possible
nor true. Bruce went out & in a few moments
returned with a raw steak, salted & peppered
in the African manner. "Sir," he said to the
Scotsman, "You have offered me a serious in-
sult. & to prove this to everyone, you're
going to eat this raw steak now or give me
satisfaction." The Scotsman was frightened &
obeyed. Then, with perfect coolness, Bruce said,
"Even admitting the statement isn't true, sir,
you at least can't continue to maintain that
it's impossible."+

Damon R. Runyon, *Guys & Dolls* (Penguin)

Lonely Heart: 37 Nicely-Nicely Jones 39 An advertisement in the *Matrimonial Tribune*: "Widow of middle age, no children, ... excellent cook, ... wishes to 40 meet home-loving gentleman of not more than fifty ... Object, matrimony ..." 42 But he does not ask any questions, because where she comes from only suckers go around asking questions!*

A Piece of Pie: 56 He can outeat anything that walks on two legs. In fact, I will take a chance on Nicely-Nicely ~~Jones against~~ anything on four legs, except maybe an elephant, & at that he may give the elephant a photo finish. 58 A tall young judy who is so skinny we have to look twice to see her. 59 Nicely-Nicely [who is slimming]:

* p. 127: "... but I do not ask any questions because when a guy goes around asking questions



"I eat anything that does not contain starch, but of course everything worth eating contains starch, so I really do not eat much of anything whatever." [86] John Duffle is one of those rough-&-tumble eaters that you can hear from a distance off.

Breach of Promise: 86 Harry pounds me on the back to keep me from choking, & while he pounds so hard that he almost caves in my spine, I consider it a most courteous action. 94 While I am no judge of love-letters, because this is the first one I ever hear, I wish to say I consider it nothing but great nonsense. ~~99~~ 99

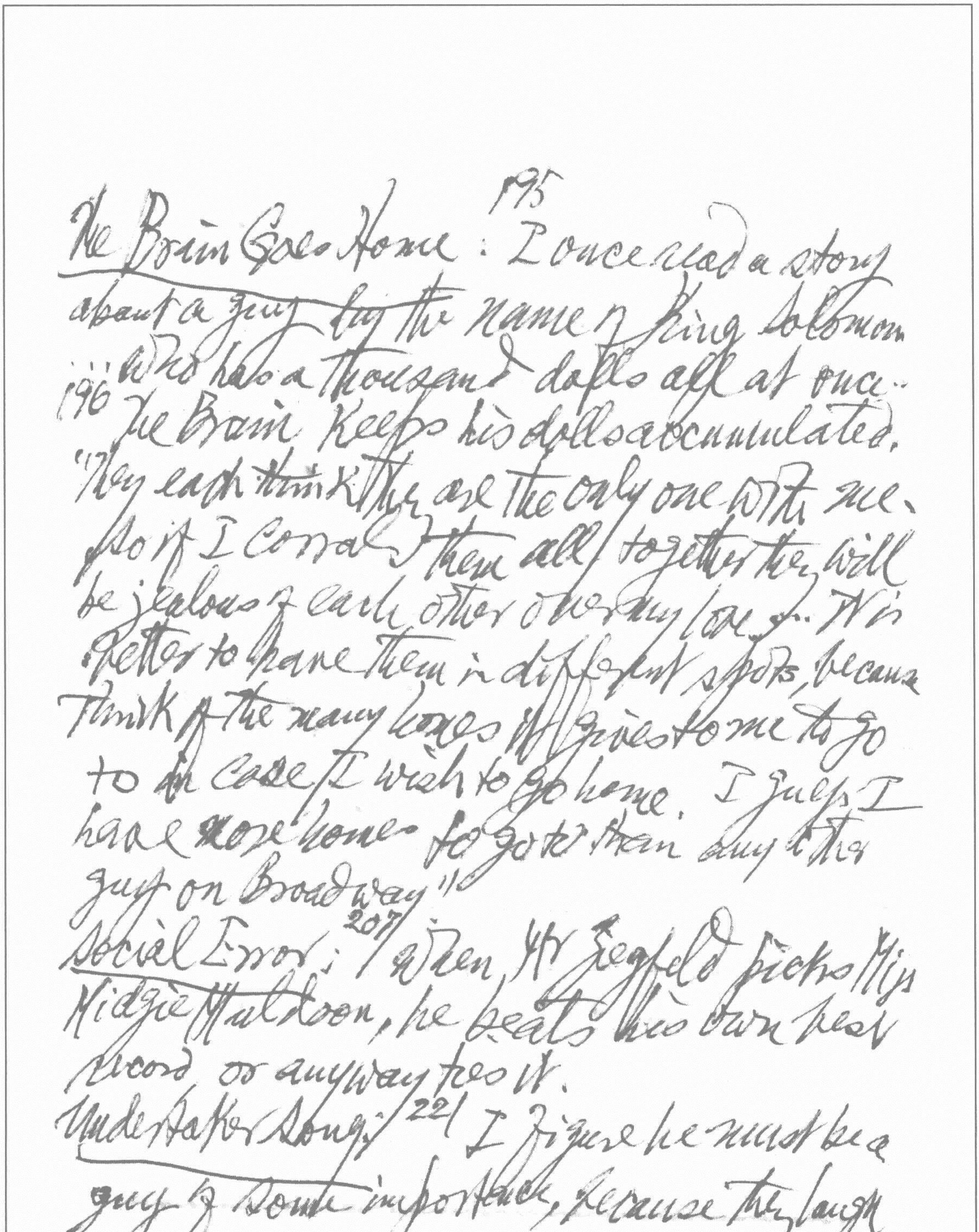
The Snatching of Bookie Bob: The finger guy must know the party he fingers has plenty of ready cash

questions in this town people may get the idea he is such a guy as [illegible] to find this out The Lily of St

The Bloodhounds of Broadway: 114 they are snoring so loud you can scarcely hear yourself think! 115 dolls dance around with not more clothes on them than will make a pad for a crutch.

Romance in the Roaring Forties: 152 He writes about who is running around with who, including guys & dolls. 155 a two-handed spender. 164 She is out to break all crying records.

A Very Honourable Guy: 184 "Hortense?" I say very much astonished indeed. "Why Hortense is nothing but a big—" "Stop!" Feet says "Stop right here! I will not have her called a big baloney or whatever else big you are going to call her, because I love her."

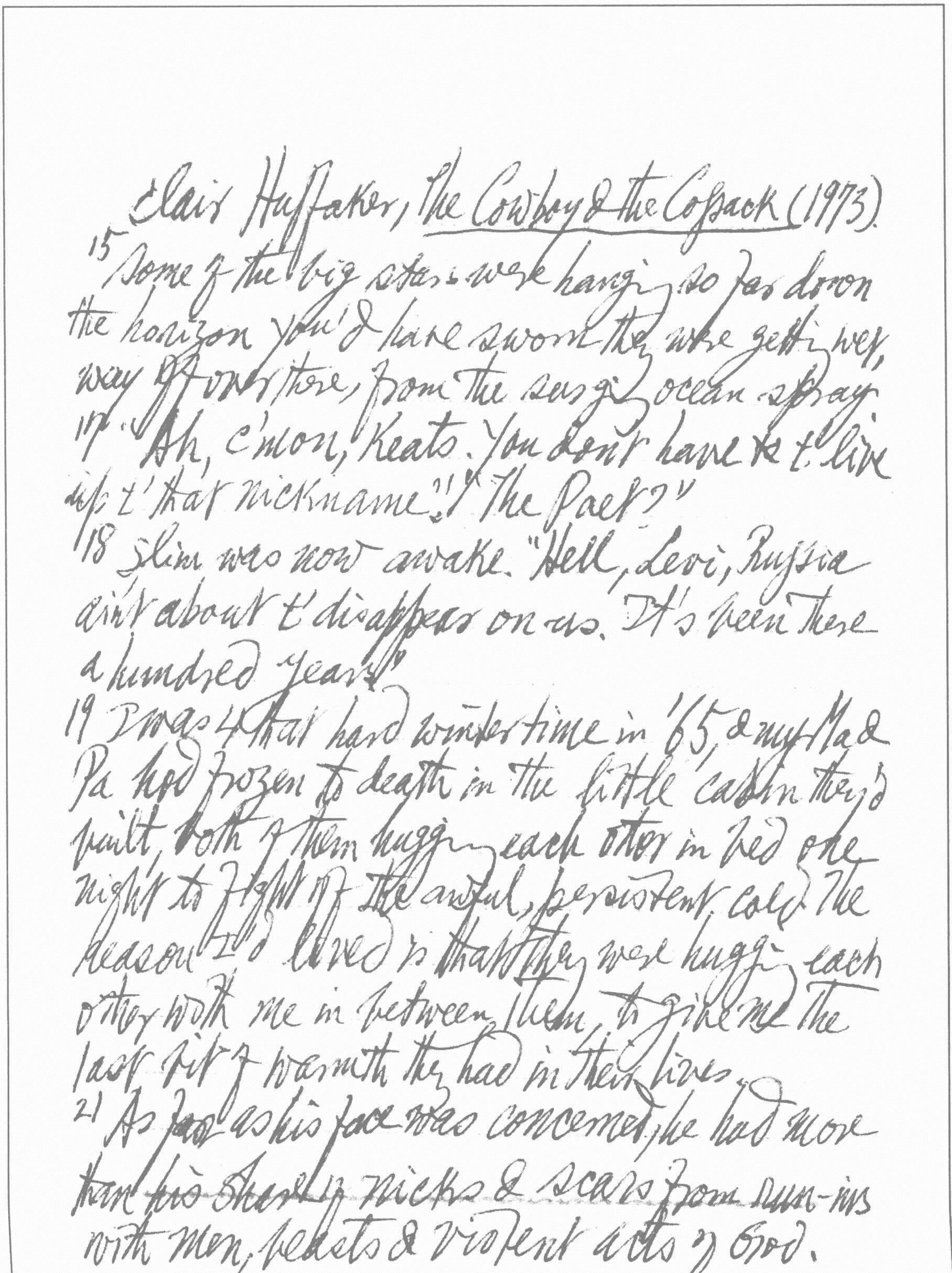


195
The Brain Goes Home: I once read a story
about a guy by the name of King Solomon
who has a thousand dolls all at once..
196 The Brain keeps his dolls accumulated.
"They each think they are the only one with me.
So if I corral them all together they will
be jealous of each other over my love.... It is
better to have them in different spots, because
think of the many homes it gives to me to go
to in case I wish to go home. I guess I
have more homes to go to than any other
guy on Broadway"
207
Social Error: When Mr Ziegfeld picks Miss
Midgie Muldoon, he beats his own best
record or anyway ties it.
Undertaker Song: 221 I figure he must be a
guy of some importance, because they laugh

✕cf "Yes-Man": "Jaher"

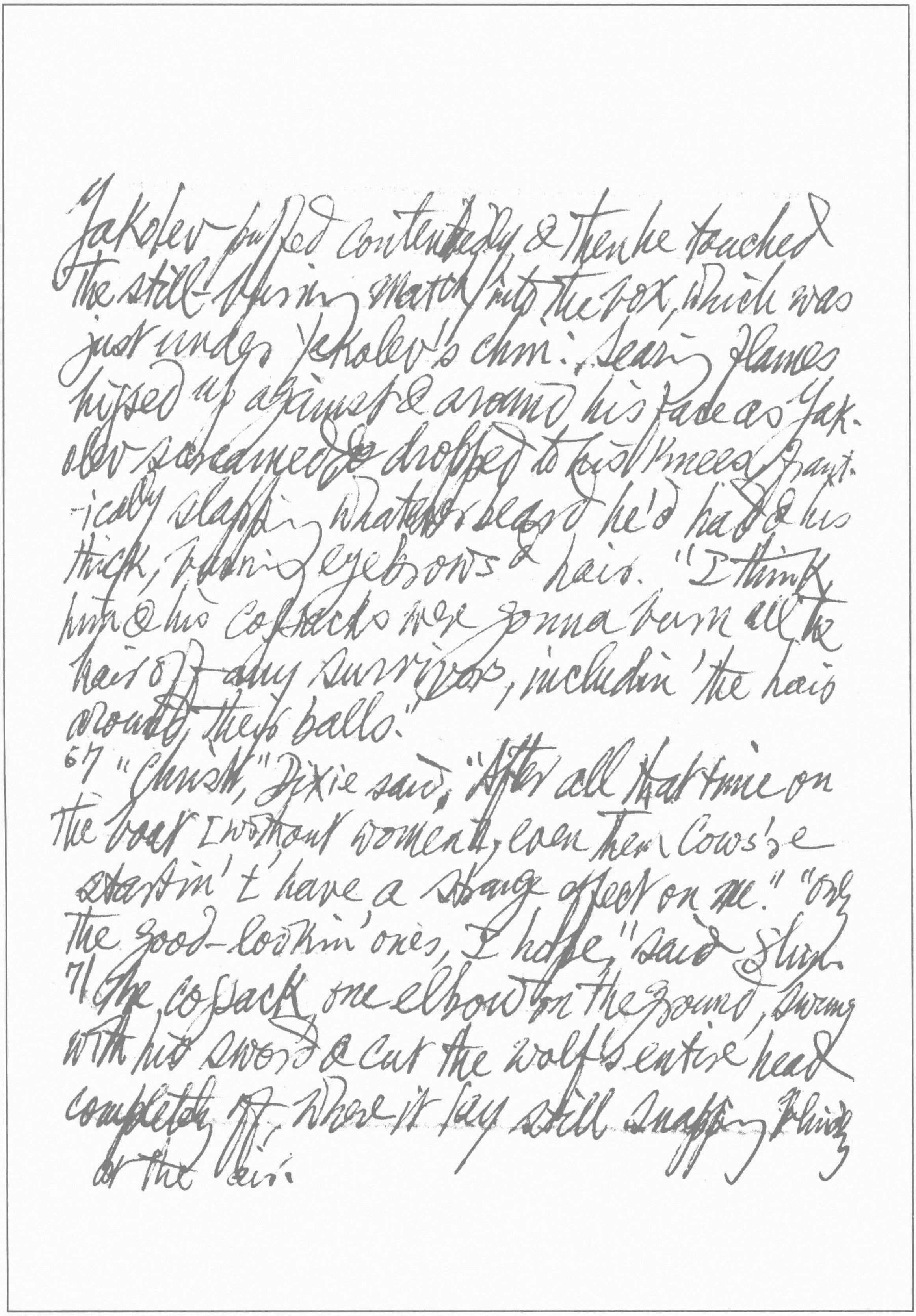
heartily at his remarks, & although I listen very carefully to everything he says he does not sound so very humorous to me.224 We ask her how are tricks.225 Well, the upshot of it all is the upshot of thousands of other cases

Dark Dolores:246 Dave the Dude hates to go anywhere, or be anywhere, by himself ... because ... if there is one thing Dave is very, very fond of, it is to have somebody to nod him yes. Big Nig is his regular nod-guy.* 258 Of course, different guys have different names for dolls, such as broads, & pancakes, & cookies & tomatoes ... 2 There is nothing a tired business man from New York appreciates more than a lively hostess.



Elair Huffaker, The Cowboy & the Cossack (1973).
15 Some of the big stars were hanging so far down
the horizon you'd have sworn they were getting wet,
way off over there, from the surging ocean spray.
17 "Ah, c'mon, Keats. You don't have to t' live
up t' that nickname." "The Poet?"
18 Slim was now awake. "Hell, Levi, Russia
ain't about t' disappear on us. It's been there
a hundred years."
19 I was 4 that hard wintertime in '65 & my Ma &
Pa had frozen to death in the little cabin they'd
built, both of them hugging each other in bed one
night to fight off the awful, persistent cold. The
reason I'd lived is that they were hugging each
other with me in between them, to give me the
last bit of warmth they had in their lives.
21 As far as his face was concerned, he had more
than his share of nicks & scars from run-ins
with men, beasts & violent acts of God.

Hard as he was, Shad never asked anyth from any man that he wasn't willi to give thrice back.
30 The idea just scares me witless. 31 You look as edgy as a whore in church.
40 " And Keats: the strongest man I was thinki ~~about~~ has the greatest weakness." 41 "but his Shad greatest strength is what makes his greatest damn weakness. He's too strong to change his mind too strong to see somethi from some one else's point of view."
47 For the first time the fat bartender began to nod eagerly & say "Dah" in such a way that you couldn't help but know it meant "Yes".
52 "You talk American." "Probably better than you do," the big Cossack growled. Shad's voice got harder. "In that case, you know what 'Fuck you' means." 53 the Cossack lighted the cigar as Rostov



Yakolev puffed contentedly & then he touched
the still-flaring match into the box, which was
just under Yakolev's chin. Searing flames
hissed up against & around his face as Yak-
olev screamed & dropped to his knees, frant-
-ically slapping whatever beard he'd had & his
thick, flaring eyebrows & hair. "I think
him & his Cossacks were gonna burn all the
hair off any survivors, includin' the hair
around their balls."

67 "Christ," Dixie said, "After all that time on
the boat without women at all, even them Cows're
startin' t' have a strange effect on me." "Only
the good-lookin' ones, I hope," said Slim.

71 The cossack, one elbow on the ground, swung
with his sword & cut the wolf's entire head
completely off, where it lay still snapping, blinking
at the air.

98 Rostov put his hand on Crab's face. "Come
awake. I need one thing from you. Saliva."...
I can use my own, or others', but it's best from you"...
And Rostov just mixed that spit with a little dirt
he picked up from the ground... And that American
spit & Russian ground was the poultice.
100 Igor was caught dead center between these
two strong men
134 Rostov: "The word 'son-of-a-bitch' is colloquial, Colon-
el, & has nothing to do with one's ancestry." 140 Vega-
shki: "Are you trying to tell me that *we* should be
afraid of *you*?" Shed: "I'm not *tryin'* t' tell you. I'm
tellin' you." 141 "Fine words, from a traitor Cossack!"
"From a *free* Cossack." 149 Smashing the glasses [was
a way of showing that the idea within that last drink was
so damned fucking important that the glass had to be
destroyed & never used again 218 By "fucking around,"
Colonel, he means meddling, or interfering"!

官場現形記38回、[illegible]和尚[illegible]那魚翅好[illegible]只飯吃 要說是沒有[illegible]大家都叫他野和尚可是沒有人理他的

40回 舅老爺告瞿耐庵曰我們做官人只有个秘訣叫做一緊二慢三罷休

33回 [illegible]學堂[illegible]候選知府王[illegible]所見的[illegible]已經被他[illegible]83種[illegible]一[illegible]局中 56回 只要不[illegible]騎馬的[illegible]完卷

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